

# •VOGUE•



NOTICE TO READER—When you finish reading this magazine place a 1c. stamp on this notice, hand same to any postal employee, and it will be placed in the hands of our soldiers or sailors at the front. No scrapping, no address.—A. S. Burleson, Postmaster-General.

CONDÉ NAST, Publisher

Lingerie Number  
Jan 1-1918 Price 25 Cts



# Parfum Un Air Embaume



Fairchild Studio

Florence Walton, the perfect dancer, says:  
 "UN AIR EMBAUMÉ" is a delicious and subtle blend of odor-notes.

*Florence Walton*

**R**IGAUD'S "UN AIR EMBAUMÉ" — distinctly, yet indescribably, differs from all other perfumes. It is used exclusively by people with exquisite and esthetic taste because it is an unobtrusive fragrance.

The most desirable gift for the Holiday Season is "UN AIR EMBAUMÉ" Compact Face Powder or Rouge with Puff, in 14-karat gold plated boxes engraved in scroll lettering.

Sold at the best shops in America.



## Parfum "Un Air Embaume"

Extract, ½ oz., 1 oz. and 2¼ ounces sizes.

Toilet Water.

Sachet Powder.

Face and Talcum Powder.

Large Rouge or Face Powder Compact in 14-karat gold plated cases.

*Rigaud*  
 16 Rue de la Paix  
 Paris

Geo. Borgfeldt & Co.  
 New York  
 Sole Distributors



# Spring 1918

## The Forecast in Silk Fabrics

*Chippendale  
Prints*

FEATURING THE NEW FOULARD DESIGNS

*Kitten's Ear  
Crèpe*

THE FOREMOST CONTRIBUTION TO FASHIONABLE SILK FABRICS

*Pekoe Crèpe*

THE NEW CANTON SILK CREPE

*Paulette Chiffon*

WITH THE BEAUTIFUL MELLOW FINISH IN THE NEW COLORINGS

*Sylvette*

THE ARISTOCRAT OF OUT-DOOR SILKS

*Georgette Satin*

THE DOMINANT SATIN

**HAAS BROTHERS**  
Producers of  
**DISTINCTIVE DRESS FABRICS**  
*417 Fifth Avenue  
New York*

*Haas Brothers' Fabrics  
may be seen at  
leading establishments*



# WALPOLE BROS.

IRISH LINEN  
MANUFACTURERS

373 Fifth Avenue  
NEW YORK

## JANUARY SALE of Household LINENS

Direct from Own Looms, COMMENCES

Monday, Dec. 31st  
and continues  
throughout January



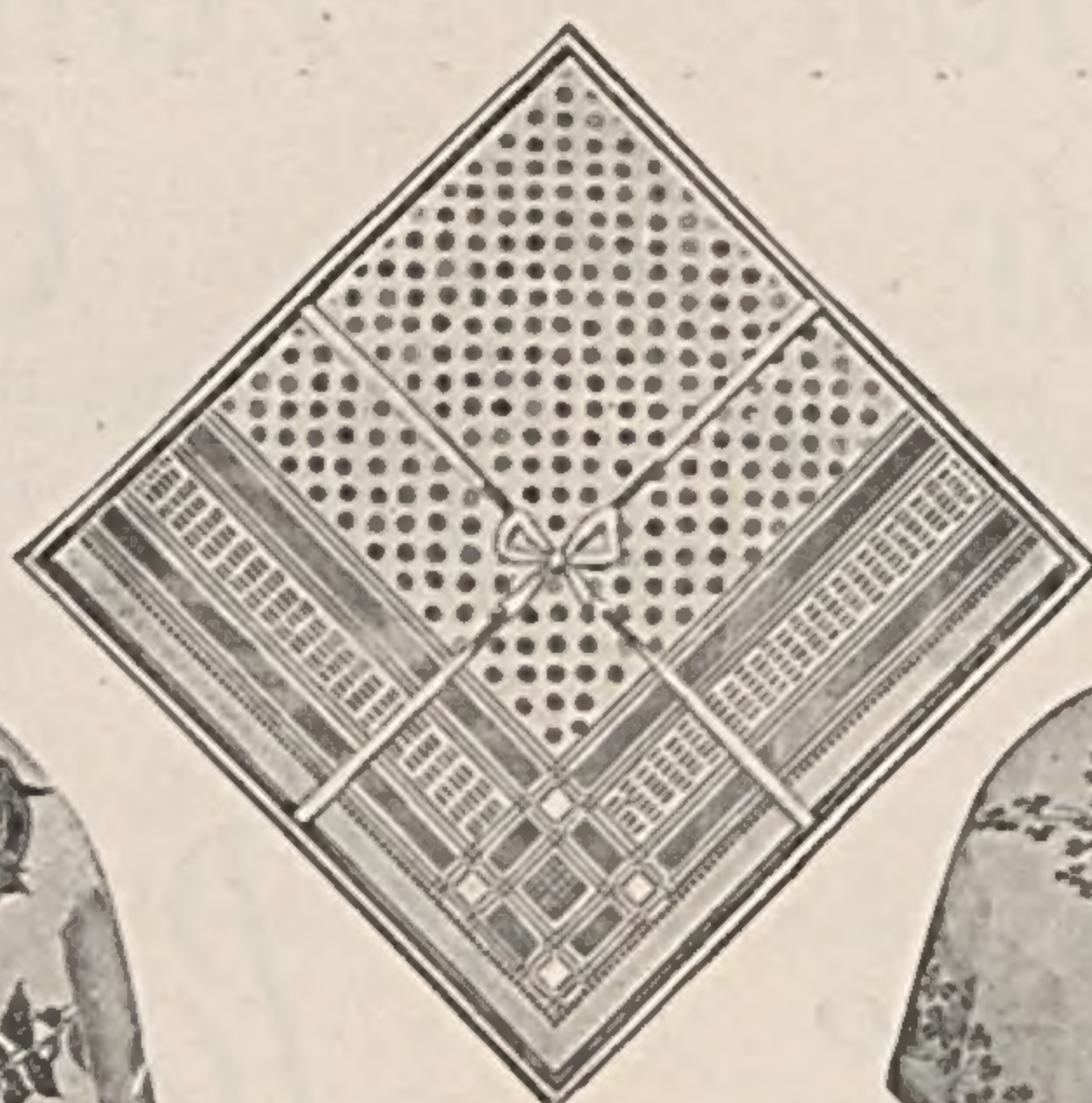
No. R 480  
Rich Lily Scroll Design

Table Cloths	Usual Prices	Sale Prices
2 1/4 x 2 1/4 yds.	\$11.25	\$ 8.75 each
2 1/4 x 2 1/2 yds.	12.00	9.75 each
2 1/4 x 3 yds.	15.00	12.00 each
2 1/2 x 2 1/2 yds.	15.00	12.00 each
2 1/2 x 3 yds.	18.00	14.25 each
2 1/2 x 3 1/2 yds.	21.00	16.75 each
2 1/2 x 4 yds.	24.00	19.00 each
Napkins, 27 in.	17.00	12.75 Doz.



No. R 483  
Shamrock Trail

Table Cloths	Usual Prices	Sale Prices
2 1/4 x 2 1/4 yds.	\$11.25	\$ 8.75 each
2 1/4 x 2 1/2 yds.	12.00	9.75 each
2 1/4 x 3 yds.	15.00	12.00 each
2 1/2 x 2 1/2 yds.	15.00	12.00 each
2 1/2 x 3 yds.	18.00	14.25 each
2 1/2 x 3 1/2 yds.	21.00	16.75 each
2 1/2 x 4 yds.	24.00	19.00 each
Napkins, 27 in.	17.00	12.75 Doz.



No. 50  
Extra fine  
quality  
Hemstitched  
Damask  
Tea Napkins.  
Size 12 x 12  
inches.  
Sale Price  
\$6.75  
per Doz.



No. 530 Y  
Narcissus  
and Lilac

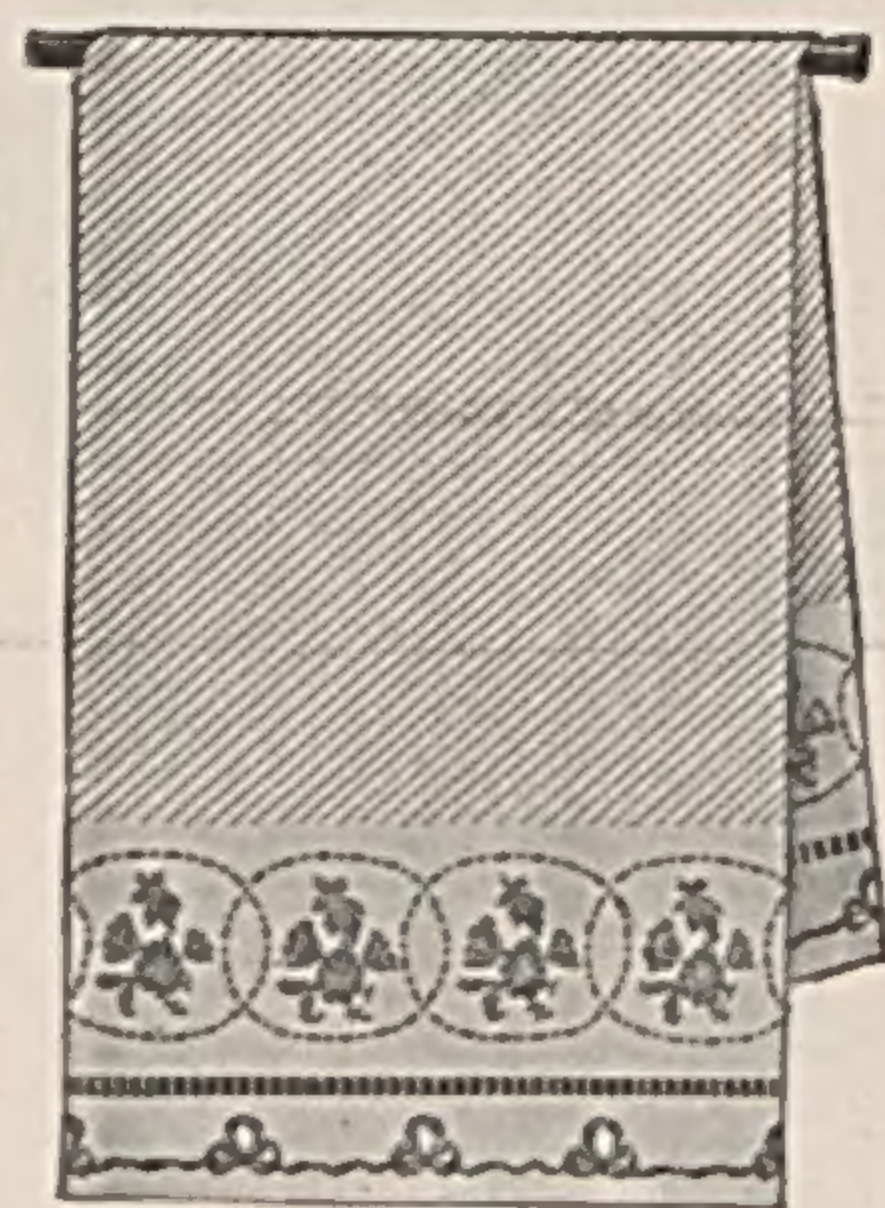
Sizes	Table Cloths	Sale Price	Sizes	Table Cloths	Sale Price
2 x 2 yds.		\$13.50 ea.	2 1/2 x 2 1/2 yds.		\$21.50 ea.
2 x 2 1/2 yds.		16.75 ea.	2 1/2 x 3 yds.		26.00 ea.
2 x 3 yds.		20.25 ea.	2 1/2 x 3 1/2 yds.		30.50 ea.
2 1/4 x 2 1/4 yds.		16.20 ea.	2 1/2 x 4 yds.		35.00 ea.
2 1/4 x 2 1/2 yds.		18.00 ea.		Napkins	
2 1/4 x 3 yds.		21.50 ea.	27 ins.		\$24.75 per doz.



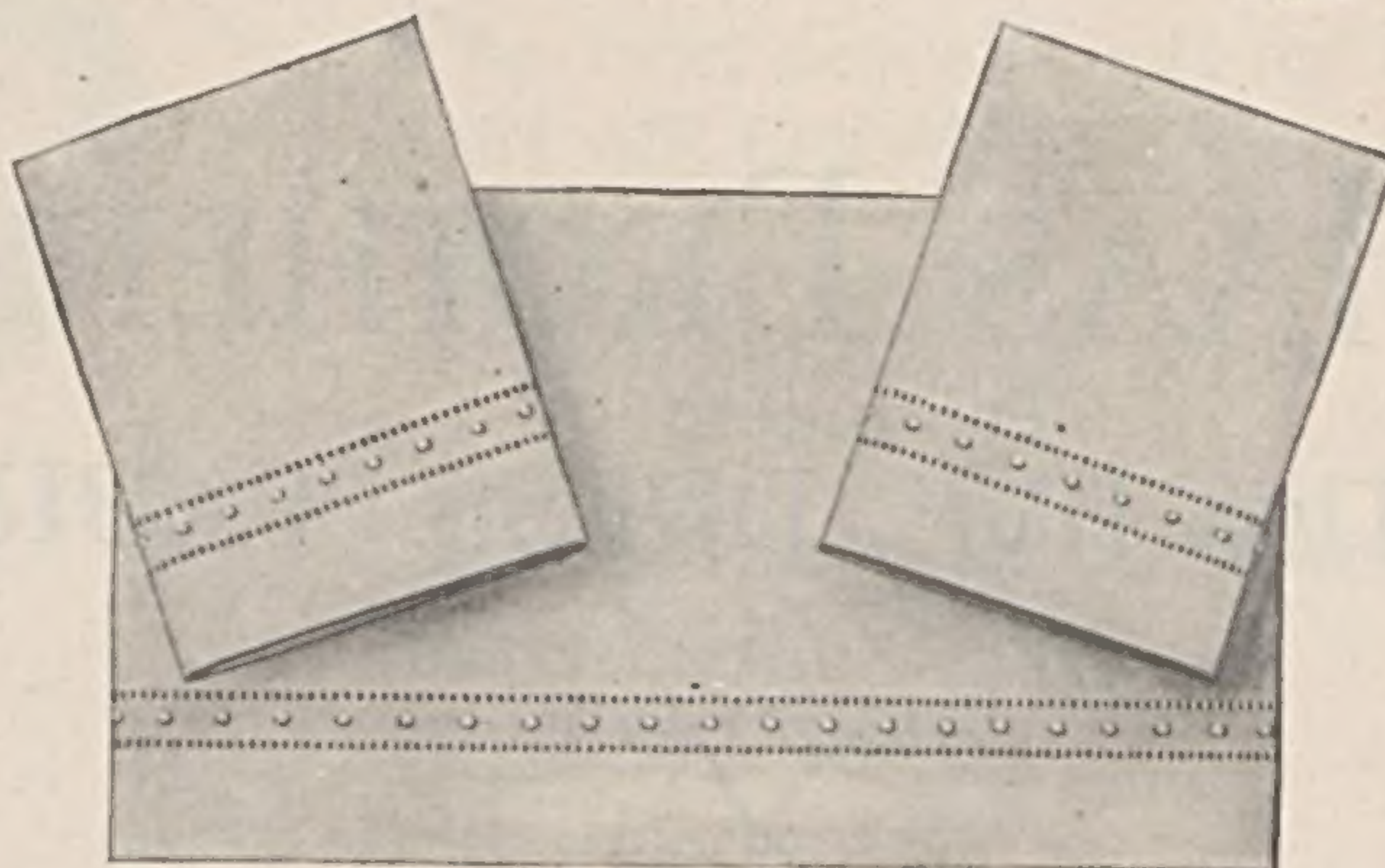
No. 484 Y  
Shamrock and Ribbon

Sizes	Table Cloths	Sale Price	Sizes	Table Cloths	Sale Price
2 x 2 yds.		\$13.50 ea.	2 1/2 x 2 1/2 yds.		\$21.50 ea.
2 x 2 1/2 yds.		16.75 ea.	2 1/2 x 3 yds.		26.00 ea.
2 x 3 yds.		20.25 ea.	2 1/2 x 3 1/2 yds.		30.50 ea.
2 1/4 x 2 1/4 yds.		16.20 ea.	2 1/2 x 4 yds.		35.00 ea.
2 1/4 x 2 1/2 yds.		18.00 ea.		Napkins	
2 1/4 x 3 yds.		21.50 ea.	27 ins.		\$24.75 per doz.

## Sale Catalogue ON REQUEST

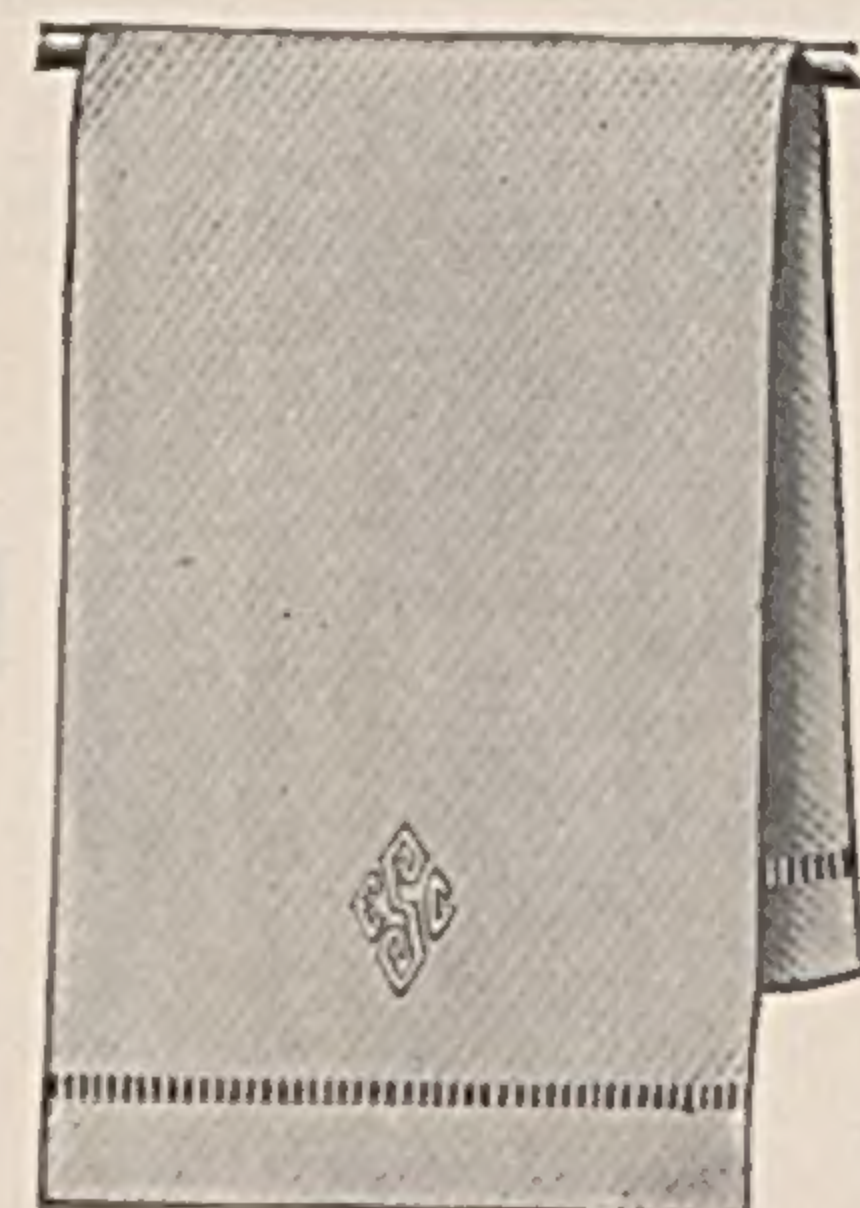


C. H. 32  
Pure Irish Linen Huckaback  
Towels, Size 25 x 42 ins.  
Sale Price, \$13.50 per Doz.  
Also in Diaper, same price.  
Mail orders executed  
promptly and carefully.



No. G. O.  
Hand Embroidered Irish Linen Sheets and Pillow  
Cases. Set comprising 1 pair 72 x 108 in. Sheets,  
1 pair 22 x 36 in. Pillow Cases.  
Set Complete, Sale Price, \$40.00.  
Double Bed size, 90 x 108 ins., \$49.00 the Set.

Same style in extra fine Imported Cotton.  
Set Complete, Sale Price, \$19.50.  
Double Bed size, 90 x 108 ins., \$24.50 the Set.



No. 850  
Pure Irish Linen Hemstitched  
Towels, superfine quality.  
Size 18 x 36 ins.,  
with monogram.  
Sale Price, \$20.50 per Doz.  
Without monogram, \$9.45  
per Doz.

# WALPOLE BROS.

373 FIFTH AVENUE, NEW YORK; also of 583 BOYLSTON ST., BOSTON, MASS.  
LONDON DUBLIN BELFAST MELBOURNE WARINGSTOWN ESTABLISHED 1763



# Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York



## ANNUAL JANUARY SALE SILK UNDERWEAR

For Women and Misses—Sizes 34 to 44

No. 317—Nightgown of silk crepe de chine in flesh or white trimmed with val lace, shirrings and ribbon **5.95**

No. 325—"Society" Satin bodice in flesh or white, trimmed with val lace and Georgette crepe. Double ribbon straps **2.95**

No. 327—"Society" Satin knickers in flesh or white, trimmed with val lace. Reinforced. Lengths, 23, 25 and 27 inches. **3.95**

No. 321—Two-piece Boudoir Pajamas of silk crepe de chine in flesh trimmed with blue, blue with flesh, maize with blue, or orchid with purple. Mandarin jacket bordered with satin in contrasting color. **7.95**

No. 319—One-piece Boudoir Pajamas of silk crepe de chine in flesh or blue. Lace and ribbon trimmed. **6.95**

No. 323—Nightgown of silk crepe de chine, in flesh or white; hemstitched neck, sleeves and Empire waist line; tucked, and ribbon trimmed. **3.95**

No. 329—Envelope chemise of silk crepe de chine in white or flesh. Tailored model trimmed with fine tucks, hemstitching and ribbon. **1.95**

Prompt Delivery Free—Anywhere in the United States



Paris  
42 Rue de Paradis

# BONWIT TELLER & CO.

*The Specialty Shop of Originations*

FIFTH AVENUE AT 38<sup>TH</sup> STREET. NEW YORK

## January Sale of Silk Undergarments

Philadelphia  
13th and Chestnut Sts.



ADELA

ADELA—Nightgown of crepe de chine, surplice "V" Empire of Georgette crepe with Valenciennes lace insertings. . . . . 4.95

LOIRE—Nightgown of heavy crepe de chine with deep yoke back and front of real filet lace. . . . . 19.75

Regular or envelope chemise to match 13.75

Drawers to match

13.75

Bodice to match

9.75



LOIRE

ISELLE

Unusual interpretations developed in satin, crepe de chine and Georgette crepe—silk lingerie that in distinction of silhouette, design, needlework and finesse—differs from all others.



EOLIE

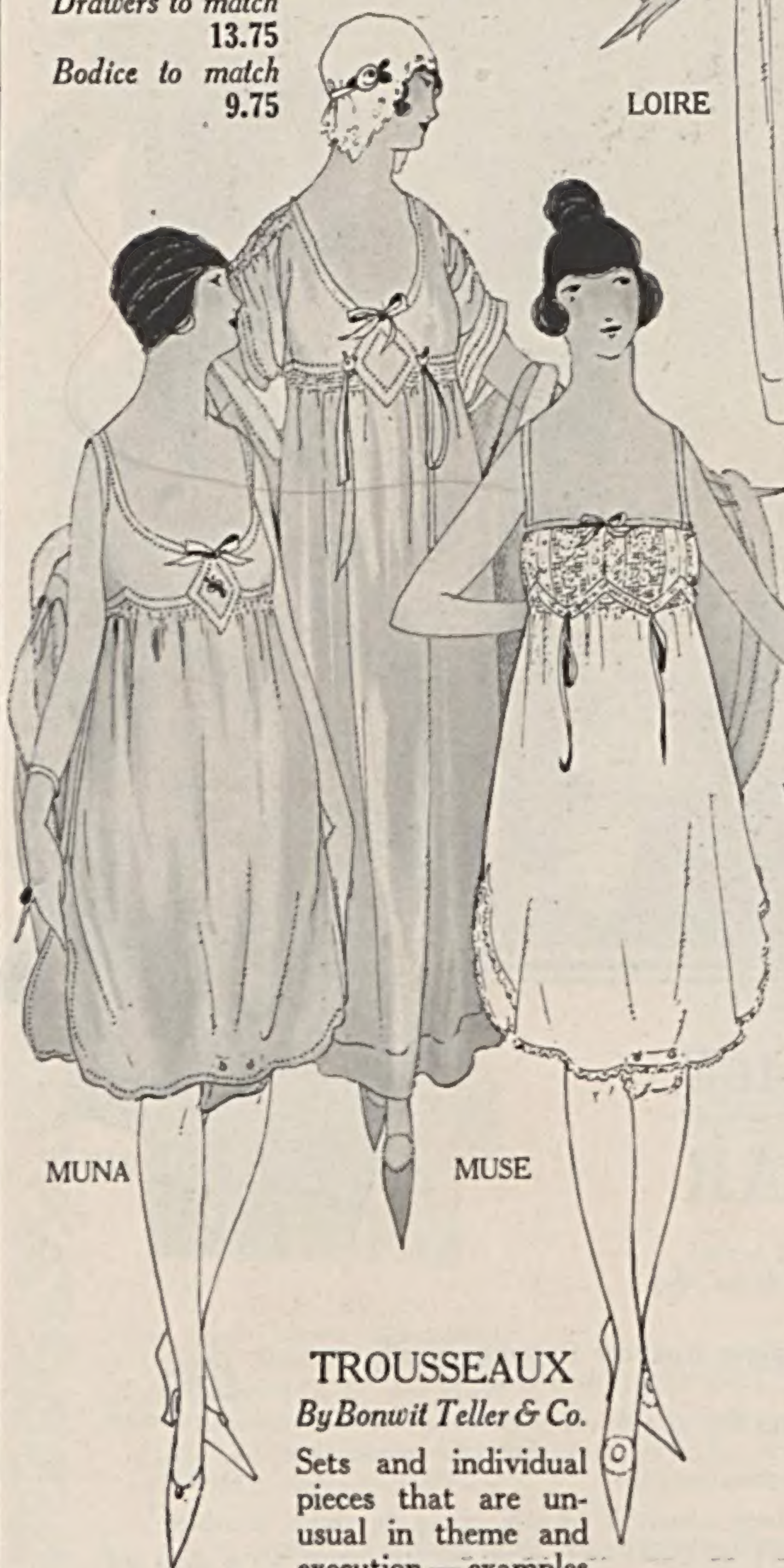
EOLIE—Nightgown of crepe de chine, tucked Empire with band of Georgette crepe at edge. . . . . 3.95

ISELLE—Nightgown of soft lustre satin with cream lace and tucked Georgette 16.50

Chemise to match. . . . . 8.75

Envelope chemise to match. . . . . 8.75

Knickers to match. . . . . 9.75



MUNA

MUSE

VERRE

MUNA—Satin envelope chemise accentuated with hemstitching. . . 4.95

MUSE—Satin nightgown with effectively hemstitched bodice. 7.95

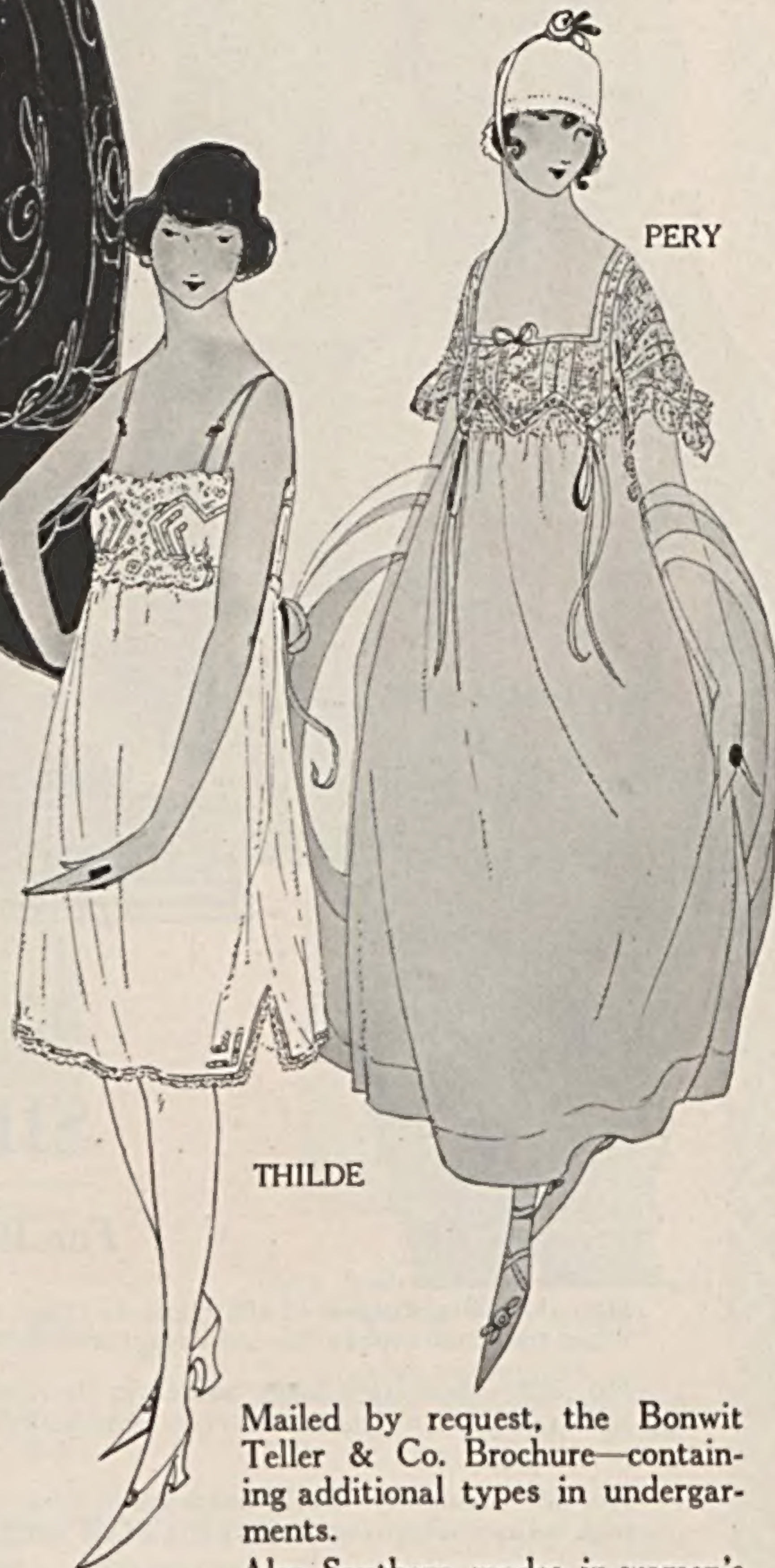
VERRE—Crepe de chine envelope chemise, deep Empire of Valenciennes and imitation filet lace. . . . . 2.95

THILDE—Georgette chemise, exquisitely trimmed with fine Valenciennes. . . . . 10.75

Nightgown to match. . . . . 22.50

Drawers to match. . . . . 10.75

PERY—Nightgown of crepe de chine, Empire back and front of Val and imitation filet. . . . . 5.95



THILDE

PERY

### TROUSSEAUX

By Bonwit Teller & Co.

Sets and individual pieces that are unusual in theme and execution—examples of Fine Art in hand stitching and hand embroidery.

THESE SPECIAL PRICES  
PREVAIL DURING  
JANUARY ONLY

Mailed by request, the Bonwit Teller & Co. Brochure—containing additional types in undergarments.

Also Southern modes in women's and misses' Frocks, Blouses and Skirts.



# BONWIT TELLER & CO.

Paris  
42 Rue de Paradis

Philadelphia  
13th and Chestnut Sts.

*The Specialty Shop of Originations*

FIFTH AVENUE AT 38<sup>TH</sup> STREET, NEW YORK

## January Sale of Handmade Imported Undergarments



JOAN

JOAN—Handmade sleeveless nightgown of batiste, decorative medallions at front of colado and blind embroidery..... 1.95

JANICE—Handmade envelope or regular chemise of batiste, with blind and eyelet embroidery design..... 1.95

LEDA — Handmade Josephine gown of batiste with bandeau yoke of dainty embroidery back and front..... 3.95

JANICE

LEDA

SARA

CHLOE

CHLOE—Handmade nightgown of batiste embroidered in blind, colado, eyelet and rose designs..... 2.95  
Envelope chemise to match ..... 1.95  
Regular chemise to match ..... 1.95  
Drawers to match ..... 1.95  
Corset cover to match ..... 1.95

SARA—Handmade envelope chemise with hand scalloping, dots and Valenciennes lace..... 5.95  
Regular chemise to match..... 5.95

FANTA—Handmade nightgown of batiste deep embroidered Empire with Cluny lace..... 4.95

LATY—Handmade nightgown of batiste daintily handembroidered ..... 1.95

EDRON—Handmade regular chemise of batiste hand hemstitched design and ribbon casing ..... 1.95

TRESA—Handmade envelope chemise of sheer batiste design in shadow effect of self material..... 3.95  
Regular chemise to match ..... 3.95  
Nightgown to match ..... 6.95

RANDA — Handmade nightgown of batiste daintily hand embroidered and hand tucked. Valenciennes lace medallions..... 5.95

ANTIN—Handmade batiste nightgown, elaborately embroidered and trimmed with filet lace ..... 12.75

THESE PRICES PREVAIL  
DURING JANUARY ONLY



FANTA

LATY

EDRON



TRESA

RANDA

ANTIN



ANNUAL  
JANUARY SALE  
*Offering Exceptional Values*  
**Philippine Underwear**

1. Envelope Chemise exquisitely hand-embroidered and hand-made of fine Nainsook; soft finish..... 1.95
2. Gown made of fine sheer Lawn-finished Nainsook; square neck model; elaborately hand-embroidered; sleeve daintily embroidered..... 2.35
3. Envelope Chemise to match Gown No. 2 ..... 2.35
4. Envelope Chemise of fine sheer Nainsook elaborately hand-embroidered and hand-drawn; ribbon trimmed.... 2.85
5. Gown to match Chemise No. 1.... 1.95
6. Gown to match Chemise No. 4.... 2.85

5th Avenue

# James McCreery & Co.

34th Street



# ANNUAL JANUARY SALE

## *Offering Exceptional Values*

### SMART BLOUSES

1. Fine Voile Blouse with Venise effect medallions and hemstitching on new two-in-one collar and jabot..... **2.00**
2. Fine French Voile Blouse daintily embroidered combined with hemstitching; collar trimmed with inserts of Filet lace ..... **3.95**



3. Stylish Blouse of Voile with deep pointed collar and turn-back cuffs; exquisitely embroidered; cluster tucking in front and back..... **2.95**
4. Smart Blouse of fine French Voile with long pointed shawl collar of organdie; attractively hand-embroidered with dainty dots and veining..... **5.00**
5. Tailored Blouse in French Striped Dimity with deep roll collar and turn-back cuffs of white pique; finished with two pearl buttons..... **2.00**
6. Attractive Blouse of fine French Voile with beautifully hand-embroidered jabot and fine tucking; finished with black silk ribbon tie..... **5.00**

5th Avenue

# James McCreery & Co.

34th Street



# DOVE

## Under-muslins



### *Lingerie for the Woman of True Refinement*

GENTLEWOMEN the world over demand that under-muslins shall be as fine and dainty as good taste and good materials can make them. "Dove" Under-muslins are fashioned of the loveliest soft materials, trimmed with delicate laces and embroideries, and made up in the newest and most artistic designs.

Moreover, lingerie which bears the "Dove" label is so well made that it gives most surprisingly long wear. Every open arm-hole is re-inforced for extra wear.

*Buy at the store that sells "Dove" Under-muslins*

**D. E. SICHER & CO.**

*"World's Largest Makers of Under-muslins"*

SICHER BUILDING, NEW YORK

Night Gowns

Envelope Chemises  
Chemises

Corset Covers  
Under-skirts

Combinations  
Drawers



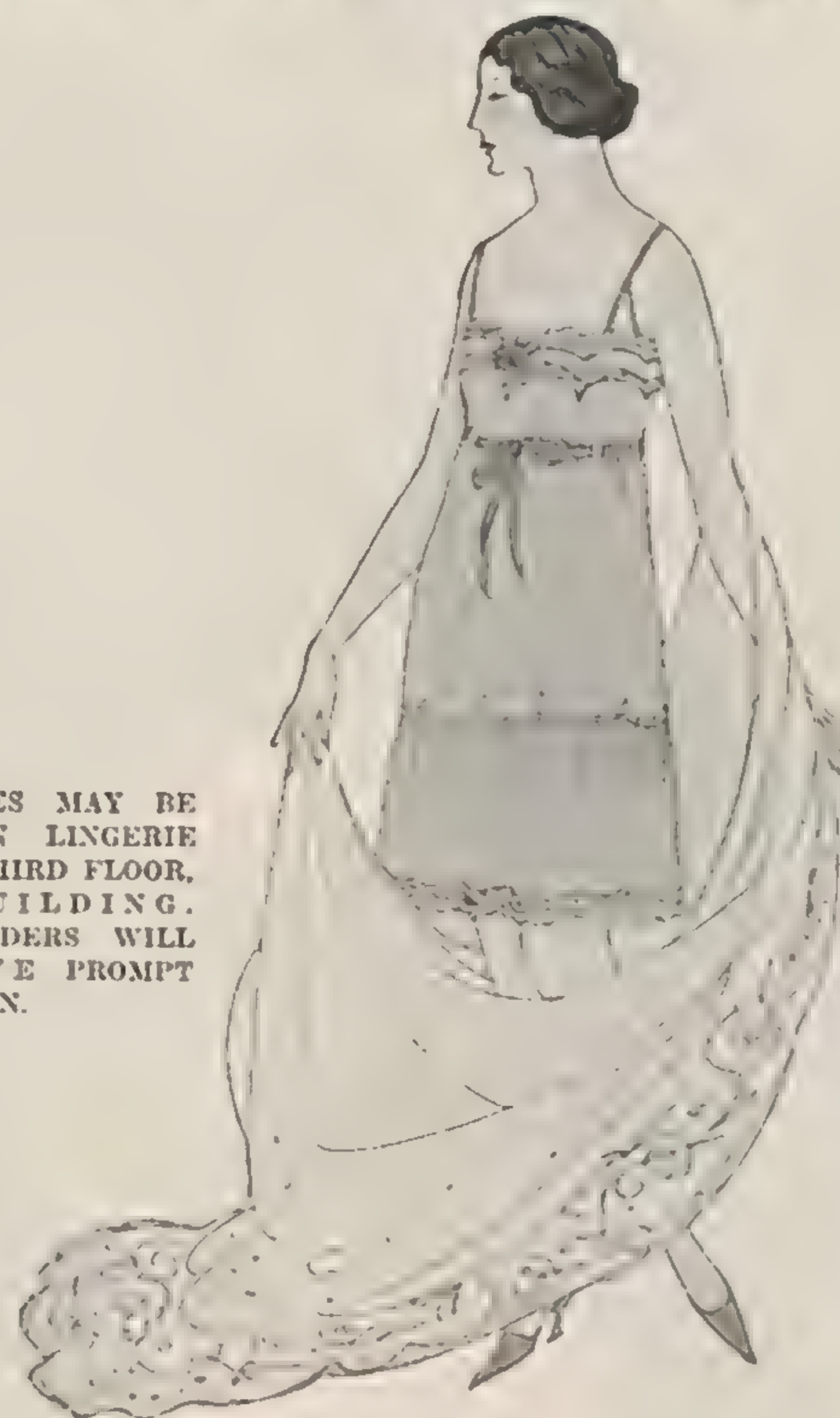
# The ORIGINAL WHITE SALE-WANAMAKER'S



**CLARICE**—An exquisitely simple Parisian combination copied in sheer white batiste; effectively finished with dainty hemstitching; \$3.85.

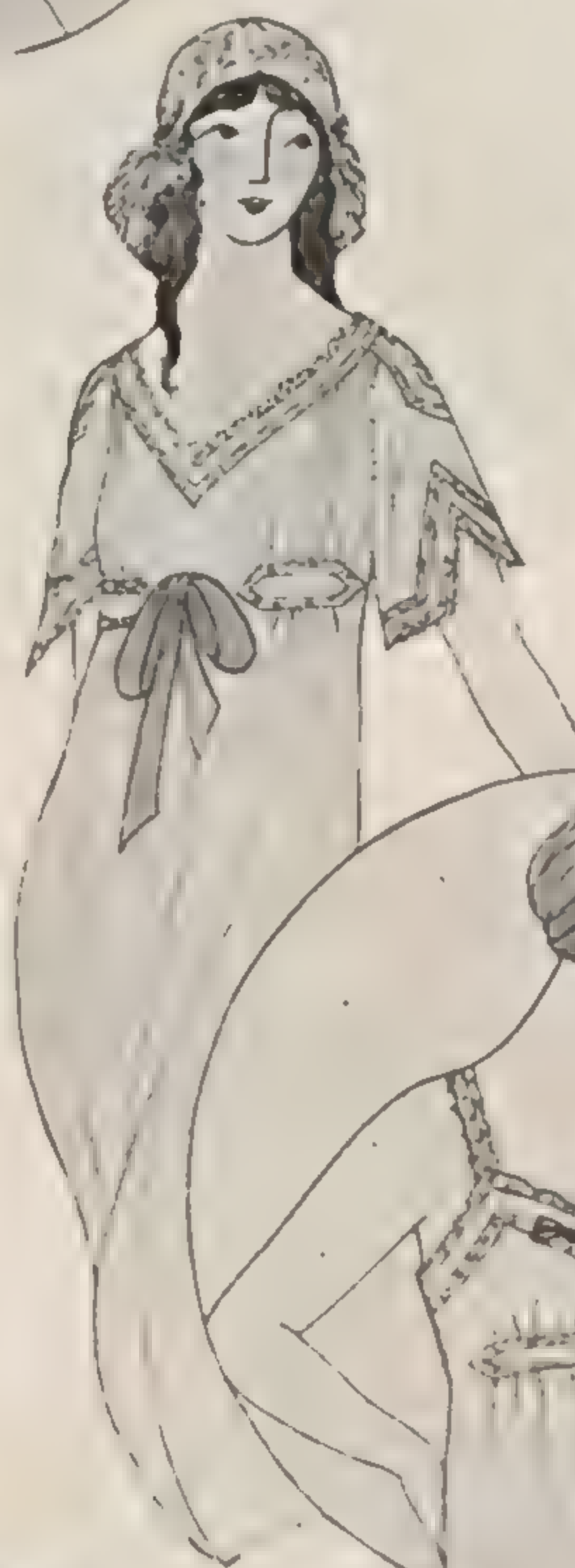


PURCHASES MAY BE MADE IN LINGERIE SHOPS, THIRD FLOOR, OLD BUILDING. MAIL ORDERS WILL RECEIVE PROMPT ATTENTION.



**NATALIE**—A new Parisian combination copied in flesh colored crepe de chine, \$12; in white batiste, \$10.

**CECILY**—The Parisiennes consider this princess slip the most necessary part of their lingerie. Our copy of the French model is in white or flesh colored crepe de chine trimmed with Valenciennes lace; a bit of the lace peeps from under the graduated pleats in the skirt; motifs of ribbon flowers on belt; \$15.



**PHOEBE**—Nightgown of fine lingerie cloth, hand made and hand embroidered. Empire girdle of ribbon extends all around the waist; \$2.50.

**BETSY**—Envelope chemise of fine lingerie cloth, hand made and hand embroidered; \$2.



**NANCY**—This, one of the finest sets of Paris lingerie, has been copied for this sale. Our copy is trimmed with exquisite Valenciennes lace—copy of a real lace pattern. Nightgown, \$7.50; envelope chemise, \$5; drawers, \$3.85.



**CYNTHIA**—left—We have copied this Paris combination in white or flesh colored crepe de chine at \$10; in white batiste, \$5. Valenciennes lace in an unusually fine design adorns this combination, Empire girdle is loose.

**SYBIL**—centre—An envelope chemise which is sufficiently plain to be called tailored. Our copy in white flaxon is trimmed with flesh colored batiste; \$1.25.



**ELINOR**—right—A new Parisian underbodice—copied in pink ribbon and shadow lace; \$2.75.

**OLIVE**—A petticoat to conform with the new slender silhouette; white batiste trimmed with beautiful Valenciennes lace; deep flounce is cluster tucked and run with wide ribbon; \$5.



**JOHN WANAMAKER**  
New York





"WHO says a coiffure can't be fluffy and becoming without being untidy?  
 "I used to think so myself until I discovered Fashionette.

"Now I arrange my hair loosely in any style I want, and Fashionette keeps every lock in place.

"All my friends comment on my pretty becoming coiffure but none of them guess the secret because Fashionette is invisible, you know!"

# Fashionette

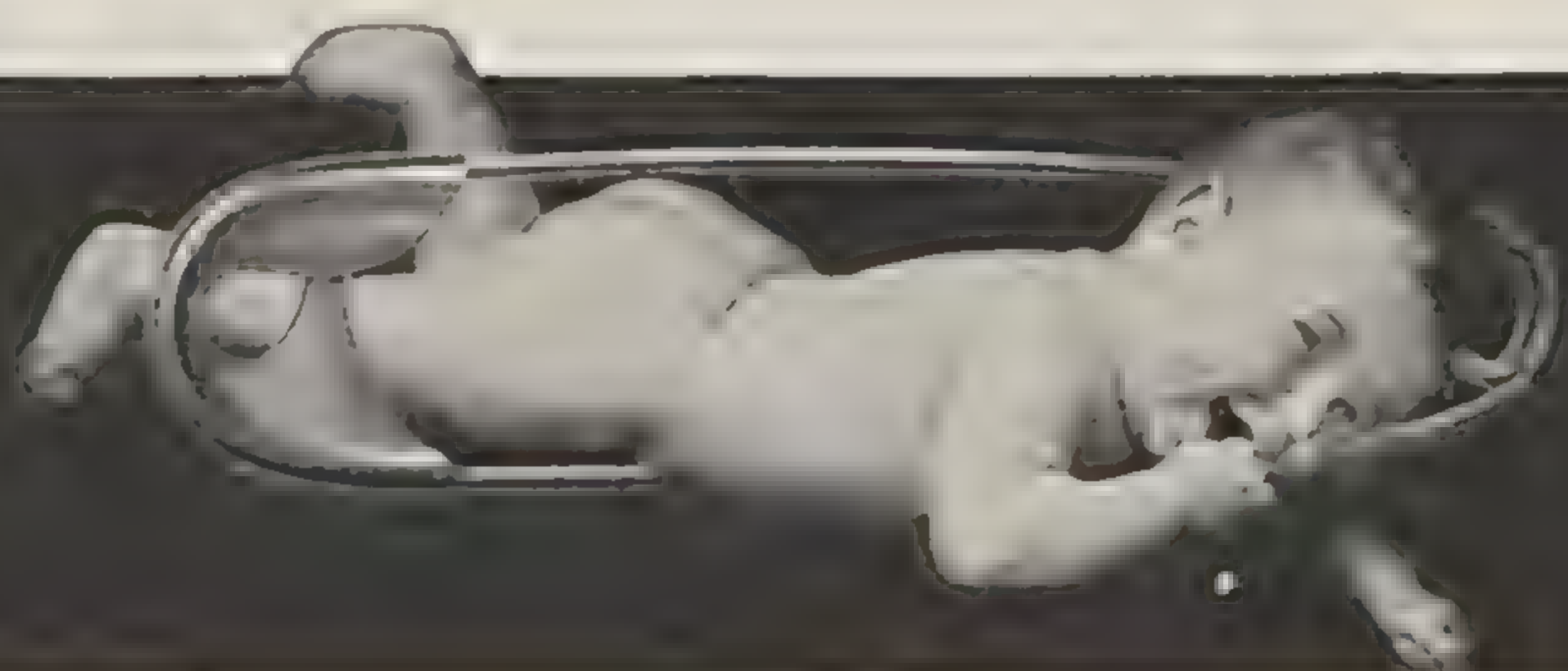
U.S. PAT. APPL'D. FOR

## Invisible HAIR NETS

are made of the finest human hair in all shades, sterilized and especially processed for absolute invisibility and exceptional strength. In cap-shape, all-over, and self-conforming styles. Packed in sanitary envelopes and sold at the best stores everywhere.

15c. each—two for a quarter  
 White or grey—25c. each

Colonial Quality  
 Samstag's  New York  
 1200 Broadway



Announcing the new  
**BABY DIMPLES** *Safety Pins*  
 "For a smile all the while"  
*Rustproof Protected Loop*



## Dainty Under-things from Over Seas



A. — Envelope Chemise of sheer batiste, hand-sewn, with Philippine hand-embroidery; finished with Valenciennes edging and insertion. \$4.25

B. — Envelope Chemise of fine batiste, hand-sewn, with Philippine hand-embroidery. \$2.85

C. — Nightrobe to match Style A. \$4.90

D. — Nightrobe of nainsook, hand-sewn, with Philippine hand-embroidery. \$2.25 (Envelope Chemise to match Style D, while not illustrated, can be obtained at \$2.25.)

E. — Combination of batiste, hand-sewn; with Philippine hand-embroidery. \$3.75

F. — French Combination (princess model) of fine nainsook, hand-sewn, hand-embroidered and trimmed with Valenciennes edging and insertion. \$3.90

G. — Sleeveless Nightrobe of batiste, hand-sewn, with Philippine hand-embroidery. \$3.25

H. — Petticoat of nainsook, medium width; Philippine hand-embroidered flounce; lengths: 34, 36 and 38 inches. \$5.50

I. — Nightrobe to match Style B. \$2.85

J. — Envelope Chemise to match Style G. \$3.25

Mail Order literature sent on request

### B. Altman & Co.

FIFTH AVENUE — MADISON AVENUE  
THIRTY-FOURTH AND THIRTY-FIFTH STREETS, NEW YORK



# DO YOU LIKE TO GO HOME?



If you don't—ten to one it isn't your family. Or the Hoover menu. Or the transportation system.

It's that jigsaw grillwork, in the living room. Or the dark hallway where you trip over lurking rubbers.

Happiness needs a beautiful background. Turn to your left. Walk yourself up those red-brick steps—he's your dog, so he really met you half-way to the front gate. Drop into that chair. Take advantage of the candy basket.

There isn't an elaborate thing in the picture. But you could be contented there—now, couldn't you?

House & Garden is the magazine of homes you'd enjoy meeting. Try these numbers on your own home. By taking advantage of our special offer, you will receive:

## These 5 Issues of House & Garden

*Six, if you mail the coupon now*

### New Furniture Number

JANUARY (Extra complimentary copy.)

The Queen Anne chair with the petit point needlework is good, *and expensive*. The square-cornered, built-in, white-enamelled dressing table with the crystal fittings is just *good*. You need a big investment to bring big results. But it needn't be money. Often it's just brains. Read the January Number of House & Garden for examples.

### House Building Number

FEBRUARY

Are you hesitating between buying one of those ready-to-wear houses—size 36, with all the fullness in the wrong place—and your own made-to-architect house with individuality in its every line? Stucco-on-stone, half-timber, colonial, bungalow—all types are discussed and photographed, inside, outside, gardenside, in February House & Garden.

for \$1



### Spring Gardening Guide

MARCH

Everything that goes into a garden—everything that comes out of a garden—the March number is a little forcing house where the summer's work is started for you, and the brown earth magic begins.

### Interior Decorating Number

APRIL

Had you heard that we are swinging back to Victorianity? That an infinite range of subtle color has replaced our late barbaric discords? That Jane Austen patterns run riot over furniture coverings, window-shades, cushions, garden-beds? That wall-papers

are reappearing? Love it, or laugh at it—but learn it first—in April House & Garden.

### Spring Furnishing

MAY

The windows are open. Spring sunlight makes winter upholstery look so heavy, so stupid! Do you know how to put your house in the mood of summer? A rose-trellis, a deep wicker armchair, an outdoor breakfast table, a quaint bird-cage—any one of them may change a whole family's opinion of each other.

### Garden Furnishing

JUNE

Do you crave one of those English panne velvet lawns? A white ruled tennis court? A garden pool with blue iris? A Chinese tea-house, like an impossible birdcage, to rest under your trees? Everything for the garden, from a black marble fountain to a wicker muffin-stand is in June House & Garden.

## \$1 Invested in House & Garden

*a tiny fraction of your loss on a single ill-chosen chair*

will save you \$100

**J**UST one trifling dollar—a tiny fraction of your loss on a single ill-chosen chair—will bring you House & Garden's staff of experts for five delightful months—six, if you mail the coupon now. Connoisseur, architect, kennel expert, landscape gardener, interior decorator, sanitarian, saleswoman, shopping commissionaire, and friend, are all packed between the covers of House & Garden. You need not send money now. Just mail the coupon today. Your subscription will begin at once.

HOUSE & GARDEN, 19 West 44th Street, New York City  
Send me the next five numbers of House & Garden, beginning with the February issue. It is my understanding that if this order is received promptly, you will send me an extra complimentary copy of the January Good Furniture Number. I inclose \$1 (OR) You may bill me for \$1 in due course.  
Name.....  
Street.....  
City.....  
State.....  
V.I.I.'13



# Lingerie-Simple, Tasteful, Inexpensive



**A.** Envelope chemise of fine nainsook with neat embroidery and pin tucks. \$1.29

**B.** Envelope chemise with circular drawer bottom. Trimmed with dainty lace. \$1.79

**C.** Simple surplice gown of pink batiste, feather-stitched in blue. 94c  
Envelope chemise to match. 94c

**D.** Empire gown with dainty Val. lace and satin ribbons. Square neck. \$1.79

Boudoir cap of net with satin ribbon points and streamers. \$2.49

Boudoir cap of satin ribbon trimmed with lace and rosebuds. \$1.39

**E.** Simple gown of nainsook shirred with pink stitching; square neck and sleeves bound all around with pink satin ribbon. \$1.29

**F.** Charming gown of white crepe voile, bound with pink satin ribbon and embroidered at Empire waist with pastel flowers. \$1.79

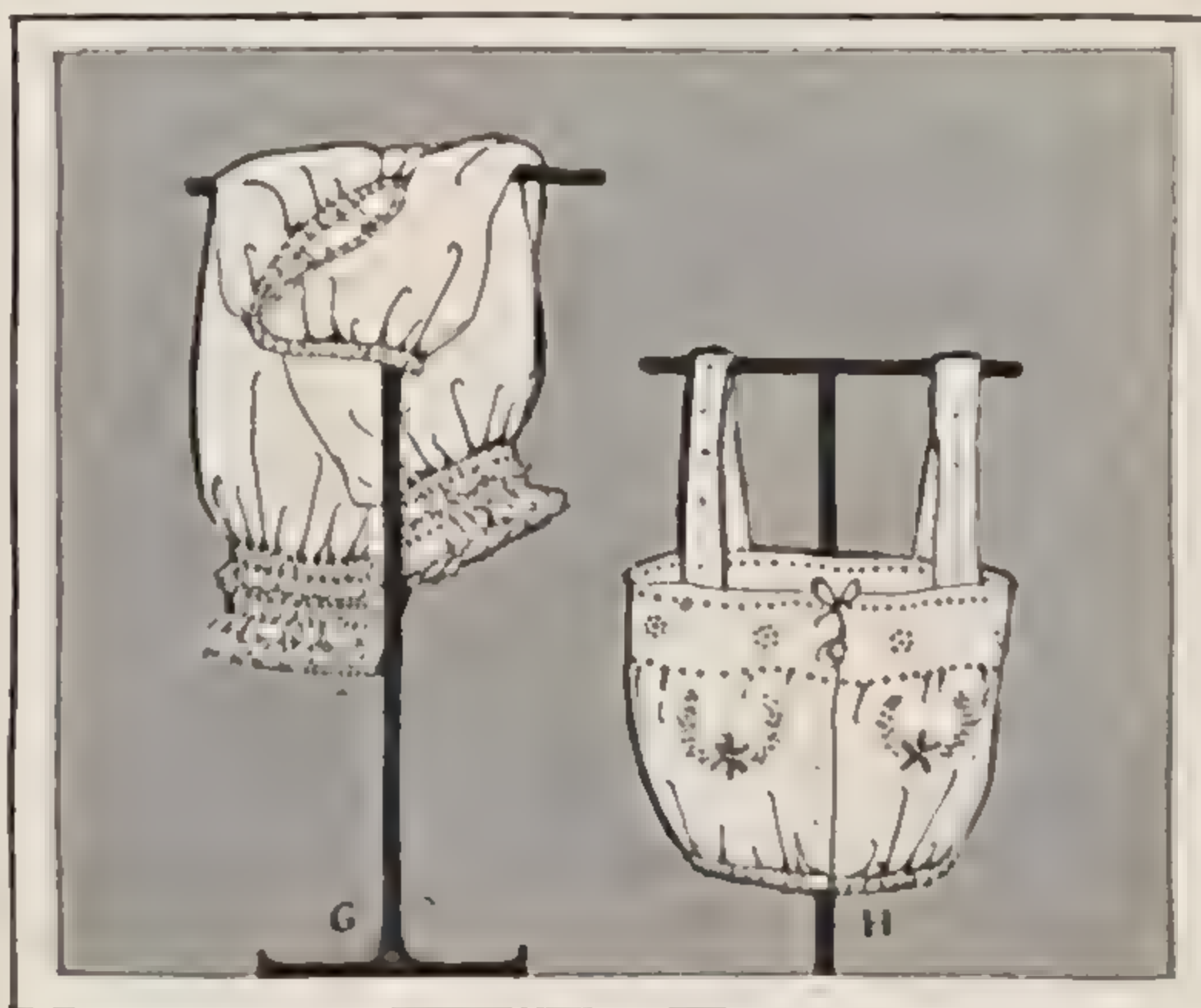
Boudoir cap of net and pretty lace with satin bows. 94c

Envelope chemise to match. \$1.79

Boudoir cap of pink and blue wide and narrow satin ribbon trimmed with lace. Fluted lace edge. \$1.89

**G.** Wash satin bloomer, with little hemstitched and lace trimmed ruffles at elastic knee. \$2.69

**H.** Wash satin camisole, hand-embroidered in pastel colors. Embossed ribbon shoulder straps. \$1.39



R.H. Macy & Co.

HERALD SQUARE

NEW YORK



# Gimbel Brothers

32nd St.—Broadway—33rd St.—New York

## Specials From The January Sale of Underwear.

A—Camisole of pink crepe de chine effectively lace trimmed. Sizes 36 to 44.

January Sale Price \$1.00

B—Petticoat of shell pink batiste, wide flounce, trimmed with lace, hemstitching and bands of insertion. In lengths from 34 to 38 inches.

January Sale Price \$2.00

C—Envelope chemise of shell pink batiste—empire style. Ribbons and hemstitching of pale blue. Sizes 36 to 44.

January Sale Price \$1.50

*We will give scrupulously careful attention to the filling of all mail orders*

D—Envelope chemise of shell pink batiste, shirred and briar stitched in pale blue. Blue ribbon drawn through hem at top. Sizes 36 to 44. January Sale Price \$1.00

E—Bloomers of shell pink batiste. Pointed ruffles hemstitched and picot edged in pale blue. In lengths from 23 to 27 in. Elastic at waist line. January Sale Price 75c

F—Camisole of shell pink wash satin—hemstitched design front and back. Ribbon shoulder straps. Sizes 36 to 44. January Sale Price \$1.50

G—Bloomers of shell pink batiste stitched in pale blue. Lace edged ruffle. In lengths from 23 to 27 inches. January Sale Price 75c

H—Gown of shell pink batiste—empire style matching Envelope Chemise C. Pale blue hemstitching and ribbons. Sizes 34 to 42. January Sale Price \$1.50

I—Gown of shell pink batiste shirred and hemstitched in pale blue to match Envelope Chemise D. Sizes 34 to 42. January Sale Price \$1.00

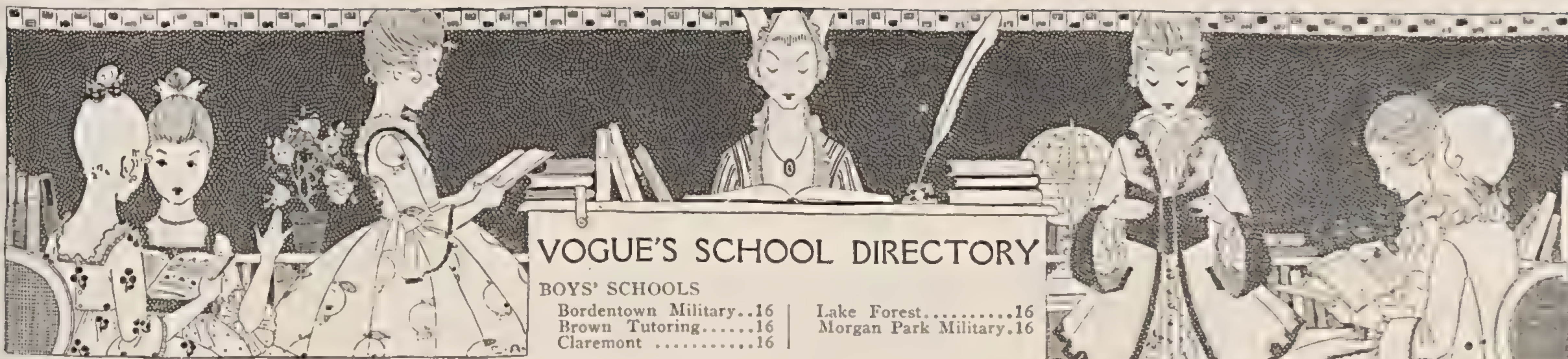
J—Gown of shell pink batiste picot edged and briar stitched in pale blue. Sizes 34 to 42. January Sale Price \$1.00

K—One Piece Pajama of shell pink batiste shirred and stitched in pale blue. Ruffles, top and arm holes lace edged. Sizes 34 to 42. January Sale Price \$2.00

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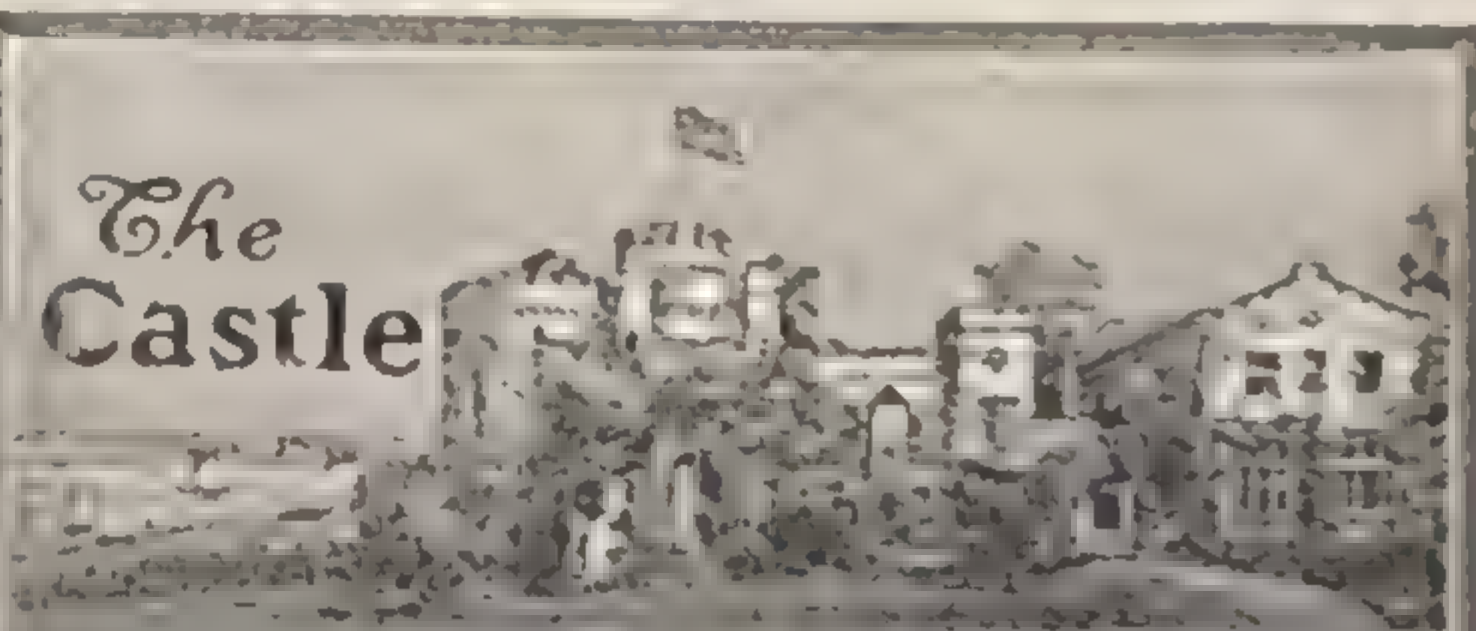
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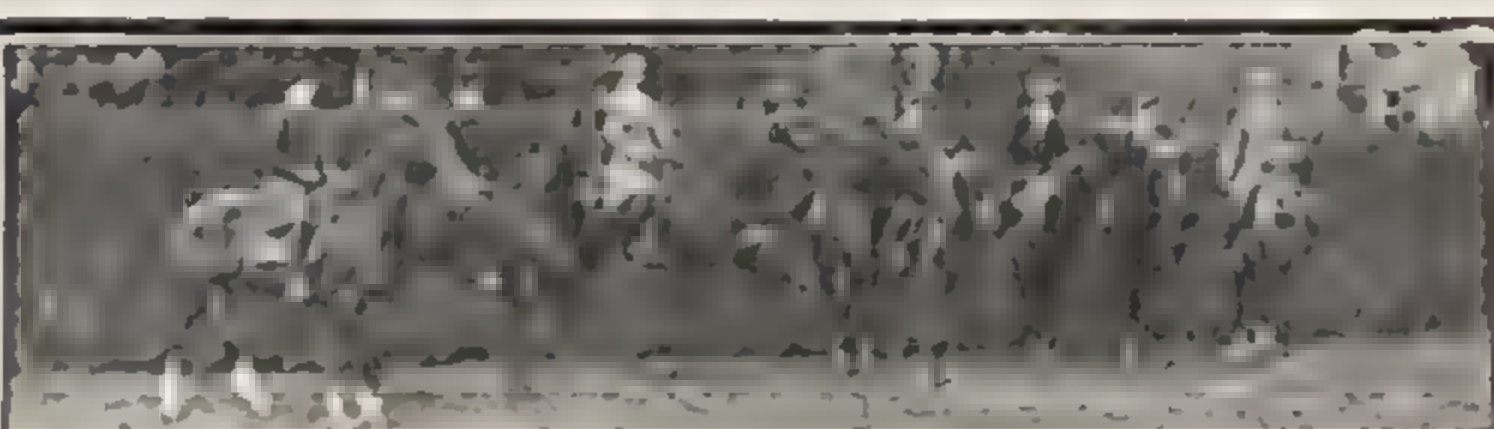
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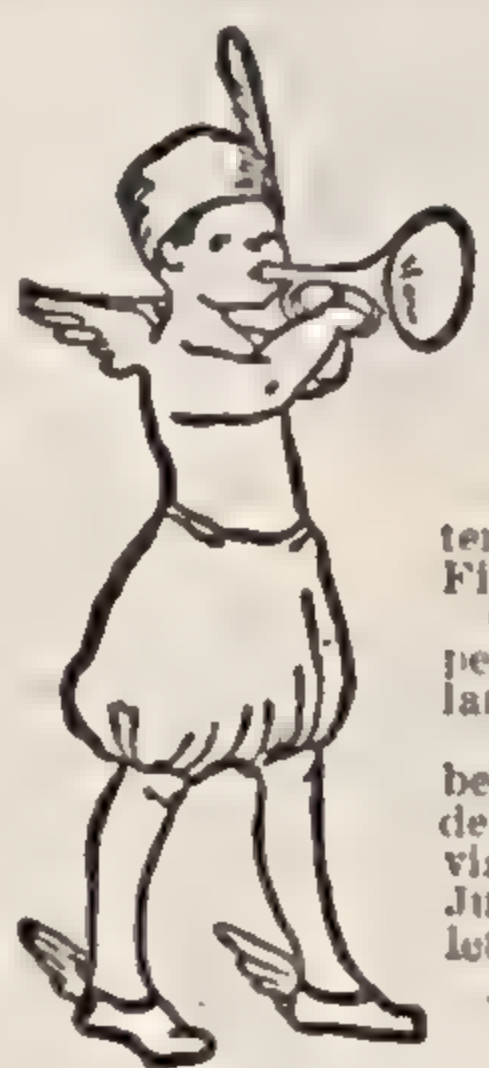
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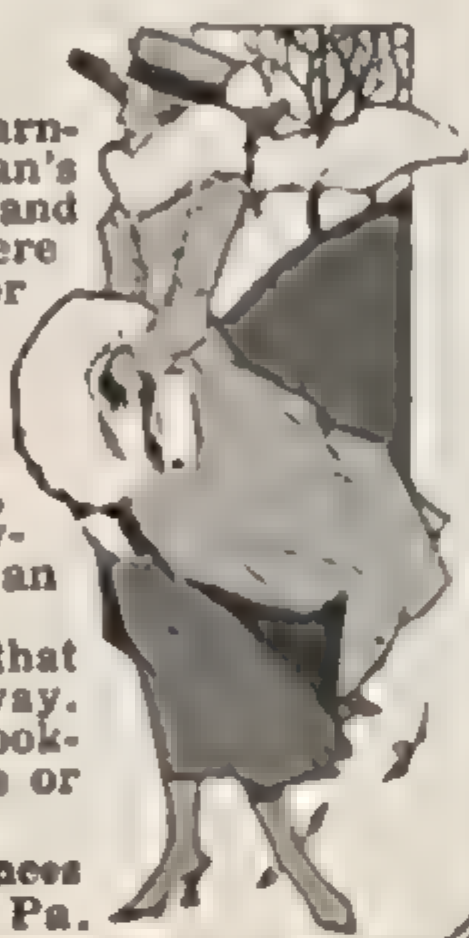
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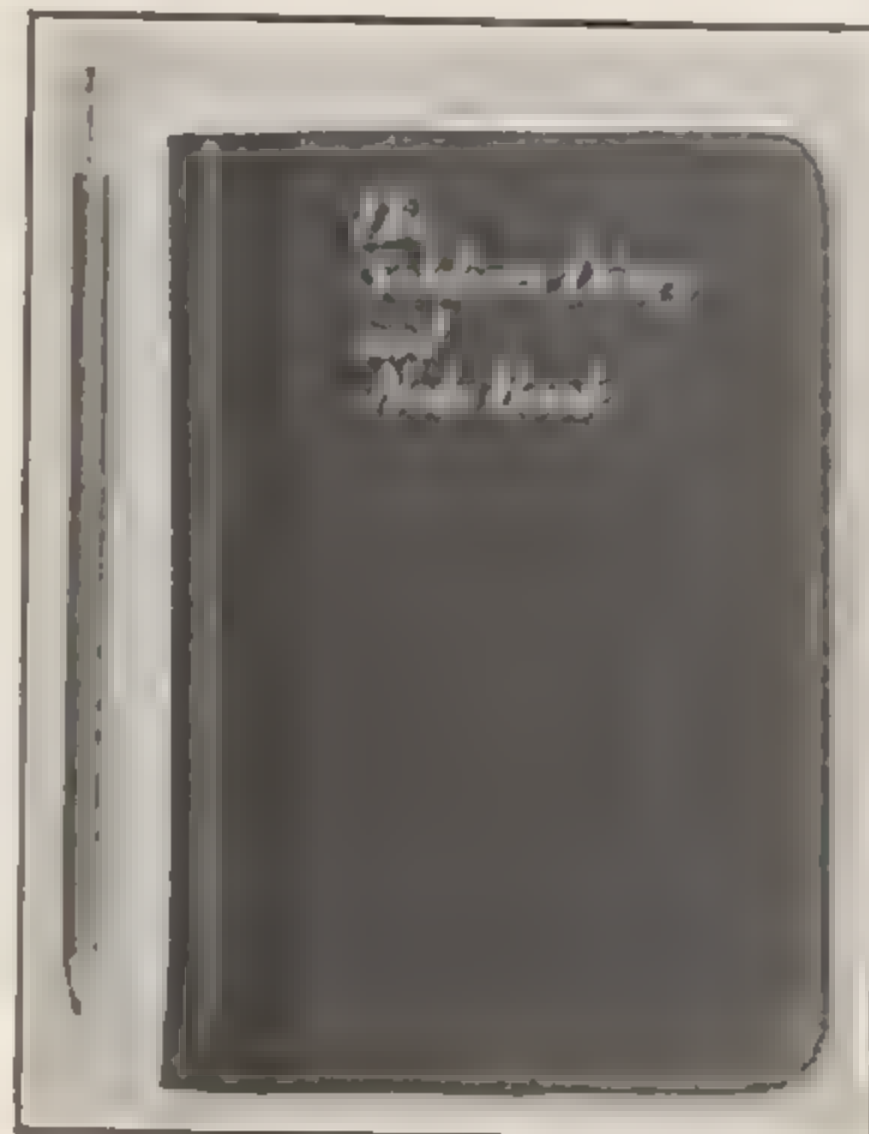
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**WOULD** you have your **WEDDING VEIL** complete the picture? Becomingness & individuality considered. Mail orders a specialty. Write for particulars. Miss Allen, 9 East 43rd St., N. Y. With Quiller.

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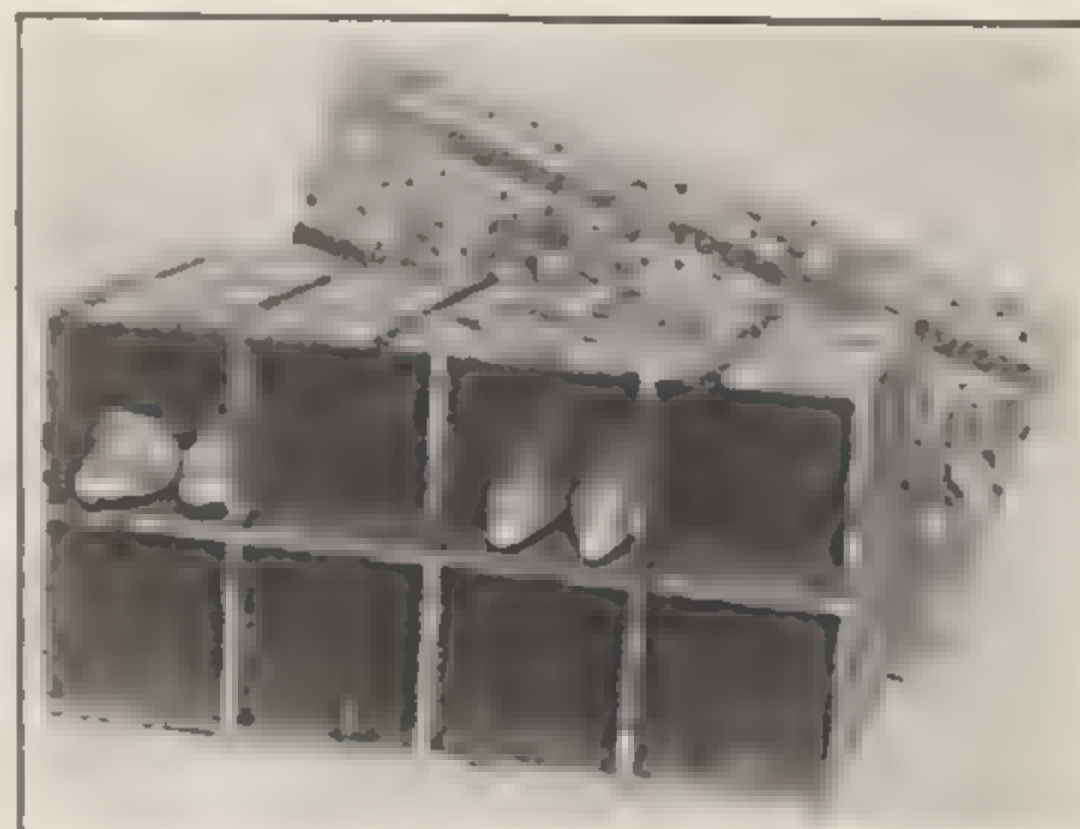
**FOR PEOPLE WHO ARE ILL.** Four English Walnut with a "cheer up" sentiment in each, the whole in a beautiful box, retail 25c. Send for portfolio of designs. Ernest Dudley Chase, Boston.

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When shoes are not worn, one of them invariably has the wanderlust, unless they are collected in a shoe trunk such as this, covered with cretonne in many styles. This cabinet is 12 x 24 in. and has eight compartments. Price \$7.00. See purchasing instructions on page 22.

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## SALES AND EXCHANGES

## Wearing Apparel for Sale

**FOR SALE**—Brown Fox scarf—\$25. Large black mushroom hat \$4. Pale blue satin slippers—Size 4-D—\$3. Suit—black with white, short coat—\$20. No. 436-D.

**MANDARIN** evening coat, never worn. Cost \$125—Sell \$100. No. 437-D.

**BROADCLOTH** suit (brown), Mole stole, velour, skunk trimmed coat, afternoon (silk) gowns, smart velvet hats, silk lingerie, Georgette blouse, shoes, gloves. Size 40. Reasonable offers accepted. No. 438-D.

**DESIRE** to sell beautiful hand-made East India shawl, 5 ft. by 12—black medallion centre. Adaptable to modelling as gown or cloak. Reasonable offer accepted. No. 444-D.

**HANDSOME,** genuine Russian Sable stole and large pillow muff—(17 skins in all). Lined with genuine Ermine. Will sell \$3000. No. 445-D.

**LUXURIOUS** Hudson seal coat—45 in. long. Size about 38. Latest full model. Sacrifice \$250. Beautiful beaded bag—150 years old. \$50. Both wonderful bargains. No. 446-D.

**SISTERS** wish to dispose entire wardrobe, beautiful imported evening, afternoon and tailored gowns, coats, blouses. Latest models, splendid condition. Some never worn. Bust 38-44. No. 447-D.

**HANDSOME** evening cape, worn once. Delicate shade of rich yellow velour, lavender satin lined, deep Kolinsky collar and hand openings. Cost \$150—Sell \$85. No. 448-D.

**FOR SALE**—Elaborate rose and silver imported evening gown. Cost \$195—\$50. Other evening gowns and dresses for Southern wear. 2 French hand-made dresses, Rtl 10, \$7.50 each. No. 449-D.

**STUNNING** wine colored broadcloth suit, Muleskin collar and edging on cuffs. Size 36. Cost \$95—Sell \$30. No. 450-D.

**MINK** Cape—Worn but few times. 28 ins. long; 3 yds. wide at bottom. 50 or more skins with tails. Handsome brocade lining. Reliable maker. Sacrifice for \$500. No. 452-D.

## To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price, under any of the classification, is \$3 for 25 words, or less. Additional words, 15 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the February 15th Vogue should be received on or before January 5th. Address all communications to Sales and Exchange Service, Vogue, 19 West 44th Street, New York.

## To Answer These Messages

1. Reply in a 3-cent stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

## Wearing Apparel for Sale—Cont.

**FOR SALE**—Gold colored wool skirt, striped in black with gold colored satin blouse. Size 38-40. Latest model. Worn twice. Sell \$20. No. 453-D.

**AFTERNOON** or evening gown. Jenny model. Never worn. Dull black satin skirt draped over black chiffon. Cream colored, hand threaded lace sleeves flow loose. 36-38. Cost \$140. Reasonably priced. Since ordered, must have maternity lines. No. 455-D.

## Miscellaneous

**FOR SALE**—Thriving Gift Shop, growing midwest city, no competition. Summer branch neighboring lake resort. Stock fresh. Inventory three thousand. Can reduce. Best reasons for selling. No. 402-D.

**DARK** green Roselyn seamless rug 12 x 14 ft. Cost \$200—Sell \$100. Perfect condition. Three pairs dark green velvet curtains. Cost \$50 pair. Sell \$15 pair. No. 439-D.

## Miscellaneous—Cont.

**LADY** wishing to spend the winter in Southern California would like to correspond with lady having pleasant home. Strictest references given and required. No. 440-D.

**FOR SALE**—Two unusually fine, large, white Angora fur rugs; one black goat; one grey wolf. Would make handsome Christmas gifts. Reasonable. No. 454-D.

**FOR SALE**—Magnificent old Flemish Marquetry bookcase, desk and chair—Cannot be duplicated. Photographs on request. No. 443-D.

**BEAUTIFUL** dainty lavalliere, diamonds and pearls set in platinum. Cost \$155 at Tiffany's, will sell for \$115. No. 451-D.

## Wanted

**ORPHAN** girl in reduced circumstances wishes to buy discarded stylish clothing direct from wealthy young lady. Age 18. Size 36-40. No dealers. Answers. Confidential. No. 357-B.

## Wanted—Cont.

**WANT** to buy the out-grown clothes—dresses, coats and hats—of two well-dressed little girls. Ages 8 & 12 yrs. Good materials desired. No. 358-B.

**WILL** buy light weight coat, suit and dresses. Fine material and good style from tall, large wealthy lady. Size—bust 48—waist 38. No. 359-B.

**I WISH** to buy at reduced price silver service, also flat silver. No. 360-B.

## Professional Services

**WANTED**—Woman of wide social acquaintance to assist established Decorator. Business experience unnecessary. No. 338-C.

**REFINED** young woman with two year old boy wishes responsible position—care of one child—companion or housekeeper. Situation wanted only where child would be welcome. Highest references. No. 339-C.

**VIRGINIA** girl of refinement and education, desires position as companion. State references, requirements and terms. No. 340-C.

**LADY'S** maid, seamstress, experienced, speaking English, French, German and Italian, desires position. No. 342-C.

**CAPABLE** young lady with experience in stenography desires position as secretary. Best of reference given if desired. No. 343-C.

**CULTURED** Southern girl desires position as resident or travelling companion. Fond of athletics and children. References furnished upon request. State references, requirements and terms. No. 344-C.

**EDUCATED,** refined young woman, Christian Scientist, residence Minnesota, desires position as travelling companion or secretary. No home ties. Reliable and best of references. No. 345-C.

**BRIGHT,** interesting young woman wishes position as companion or secretary. Salary no object. References exchanged. No. 346-C.

**YOUNG** woman will read best of the modern authors to a class doing war relief work. No. 348-C.





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# JOHN A. COLBY & SON

129 North Wabash Avenue, Chicago, Ill.





*This Issue Is*

# THE LINGERIE NUMBER OF VOGUE

**A**LTHOUGH in themselves intensely local affairs, the January white sales in New York have become nation-wide institutions. We say nation-wide because you do not have to live in New York to take advantage of them. It is not necessary that you penetrate the crowded shops—for the sales only last a few days, and people go early and remain late to secure what the shops offer at reduced prices—nor do you have to tire yourself looking through piles of things you don't want for the sake of finding a few things that you do. All this has been obviated by the foresight of Vogue; for Vogue has, through organization and cooperation with the shops, secured the news of the sales weeks in advance, has selected the best values far better than you yourself would be able to do it,—because Vogue has been able to do its shopping in quiet and unhindered by crowds—has had the best things sketched for you, and gives them to you in this issue, with a description and the bargain price of each bit of lingerie beneath the sketch. What is more, Vogue will buy these things for you; you have merely to make

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your choice. You will find this lingerie on pages 66 and 67 in this issue.

Vogue knows that there are thousands of women in this country who buy their lingerie in Paris and who are therefore ever desirous of getting the new designs and ideas in this dainty personal apparel; for this reason the Paris lingerie article in this issue—there are four solid pages of it, three of personal lingerie, and one of lovely table-linen—will be valuable to you. You will be interested to see the new conventionalized designs with which much of this lingerie is embroidered,—designs essentially different from the garlands and sprays we usually associate with French embroidery. You will notice, too, that black lingerie is still being worn, and that there is a great deal of coloured embroidery on fine thin material, such as Georgette crêpe, crêpe de Chine, and handkerchief linen. The page of table-linens shows you what Paris considers the new and smart use of embroidery and lace and hemstitching on table-cloths. And what is more, these very linens may be bought for you by Vogue's Paris office.

VOL. 51. NO. 1

WHOLE NO. 1086

Cover Designed by Alice de Warrenne Little

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## C O N T E N T S for J A N U A R Y 1 , 1 9 1 8



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**V**OGUE is published on the first and the fifteenth of every month, by The Vogue Company, 19 West 44th Street, New York; Condé Nast, President; Barrett Andrews, Vice-President; W. E. Beckerle, Treasurer; Edna Woolman Chase, Editor; Heyworth Campbell, Art Director.

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Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879. Cable Address: Vonork.

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Campbell

**MRS. AUGUST BELMONT**

*Mrs. August Belmont, who was Miss Eleanor Robson, has been among the American workers who are gathering material for the Red Cross spring campaign. With her husband, Mrs. Belmont has toured through various sections of France, inspecting base hospitals, visiting families who are under the care of the Red Cross, and obtaining first-hand information that will help the people of the United States to know what the Red Cross is doing in Europe*





## FRENCH LINGERIE—PARIS IS SEEING IT THROUGH

PARIS does not care for white lingerie as much as it did. There is a pronounced tendency toward coloured linen, embroidered silk, chiffon, and mousseline-de-soie. Sometimes the embroidery is done in heavy silver, which is a surprise, but is naturally not meant for the chemises of every day. The lingerie houses and the big dressmakers are letting themselves go, and ingenuity runs riot in designing and producing novel lingerie. With all the varied designs, however, simplicity holds its place. When lingerie is trimmed at all, the trimming is of Irish lace, drawn-work, feather-stitching, and simple embroidery of which the patterns are achieved by dots rather than by elaborate garlands.

The modern silhouette has led to the abolition of the stiff brassière and heavily boned corset. The Parisienne now wears, instead of a brassière, a delicate affair made of lace—perhaps of Irish crochet, with silk elastic bands to give it substance,—and her hip corset is of very supple tricot.

### DOWN WITH PETTICOATS

Another change due to the silhouette is evident in the enforced absence of petticoats, for petticoats are banished, and combinations of crêpe de Chine take their place. Sometimes these combinations are all black, trimmed with bias bands of net, without a vestige of lace. Many of them are of the envelope variety. One pretty model of black and white checked chiffon is embroidered with tiny pink rosebuds; another, of washable crêpe de Chine, has inserts of black net. These models are executed in a wide range of colours and are very new. The narrowness of the prevailing skirt demands

There Are Many Ways of Vindicating One's Nationality; One Way, As the Frenchwoman Conceives It, Is to Wear Lingerie That Is More Than Ever French

the suppression of every extra fold and the use of the thinnest lingerie materials.

When it comes to nightgowns, fancy has again been given free rein. Of course, there are always women to remain faithful to the garment of handkerchief linen incrustated with lace. But the recent frivolities offered us are made of ephemeral materials, compared with which handkerchief linen seems very conservative; these new models are often pleated and embroidered with

coloured flowers or in interlacing checks, like the tights of Harlequin. Most of the decoration appears, of course, around the neck or on the hem of the short sleeves. A French coquette dons one of these fantasies on a misty winter afternoon, when a slight cold gives her an excuse for surrounding herself with the exquisite laces of her pillows and coverlet, and amid this prettiness she re-

ceives her most intimate friend and confidante for tea and an hour of gossip. To lend colour to her imaginary ailment, she crumples in her hand a handkerchief that would go almost through the eye of a needle. Such trifles, this season, are very fine and sheer, rather large, and hardly trimmed at all; at most, they have a little hemstitching, or perhaps a line of coloured thread, with initials in the same colour embroidered in one corner with truly Parisian skill.

Dressing-gowns have somewhat changed their character, owing to the coalless winter of last year and the prospect which confronts us of another such winter. Most of the new models are made for warmth; they are often wadded and are simple in line, with something of the monkish robe about them. First of all, they must be easy to put on and take off. The Japanese kimono has been rather done to death, and we are supplanting it by a garment of straight lines, confined by a narrow belt. The favourite materials are coloured velvets, flowery silks on black grounds, zenana cloth for very chilly days, or the welcome warmth of heavy Scotch plaid woollens.

### COMFORTS OF THE "CHAISE- LONGUE"

The pillows and coverings of the *chaise-longue* have taken on something of the same character. The fashionable woman



The one-time draughty negligée is no longer the thing in Paris. An ideal undress uniform for elegant but chilly boudoirs is made of a warm material called "peau de marmotte"; it's furred with baby bear and, most important, it's quick to get into. The Breton cap is of lace made over pink muslin and strips of blue ribbon. On the right is a jacket of pink plush edged with swan's-down—made just big enough to warm the inimitable French shrug

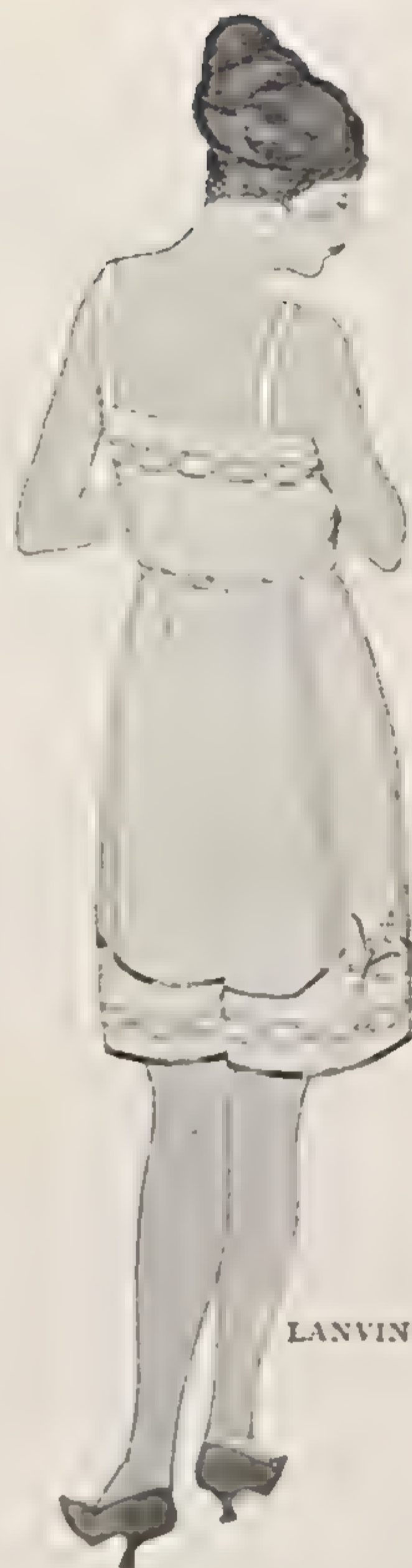
TWO MODELS FROM PREMÉT



now buys a coverlet of something warmer than lace, and instead of lingerie pillows she seeks for "suns" and "triangles" of silk and velvet, often embroidered in the bold and regular figures of the modern art designs, in black on light backgrounds, or in gold and silver threads on a colour. Sometimes frills of chiffon and silk net are added to give a feminine touch to those fantastic "melons" of soft warm stuffs, which resemble, with all their colours, some miraculous fruit of the Southland. Some clever women work out rich harmonies of colour in these luxurious fittings of the boudoir, to which the appropriate shading of the lamps and candles adds a softly glowing charm.

#### FEATHERS AND FUR

Some of these couch appurtenances are sketched at the bottom of page 33. These pillows, it will be noted, are often made in the shape of big soft daisies or sun-flowers, and many of them have their own appropriate accompanying coverlets. These lounging-sets are not only of silk and velvet, but are also made of fur,—ermine, rabbit, civet, and the other soft furs. There are also in evidence among the new pillows, beaded specimens, round and square, made by Lanvin, which are designed more for the support of a slender foot than to comfort a chilly shoulder, but the beaded pillows are no less decorative than the



*Pink Georgette crêpe would satisfy the most critical of aesthetes in the matter of lingerie; the designer adds white tulle inserts embroidered in colour*



*On lingerie so scant and simple, embroidery is important. These pink silk voile drawers have been embroidered in colour and edged with green silk bands*

softer fur pillows, and they have most certainly met with an instantaneous success on all sides. Their colours are delicate and recall the embroidery of the 1840 period. The ermine cover shown in the above-mentioned sketch is a combination of winter and summer ermine (the winter ermine is white, while the summer pelt is cream coloured) and is lined with quilted French blue silk and banded with a pleated band of the same silk.

For several years, there has been an attempt to bring into fashion pillow-cases and sheets of coloured materials. A few households have adopted this original idea. Such things cannot be bought in the shops; the manufacturers make them specially for their clients. Pink and blue are the favourite shades; a wide ribbon of the same colour as the linen is run through the hemstitched hem and tied in a big bow. In spite of invasion and destruction, the Vosges districts are still sending to the Paris houses wonderful white linens, incrustated with inserts of Irish or Binche lace or ornamented with drawn-work, which is immensely popular.

#### FRILLS AND FEATHER-STITCHING

There are simpler sheets trimmed only with rows of feather-stitching. Sometimes a linen sheet will carry a hemstitched frill of much finer quality. The pillow-cases, round or square, always match the



PREMET



TWO MODELS FROM LANVIN

*This garment with its picture-book air was designed to delight; its companion piece appears above, at the right. The little figures are in colours on pink silk voile*

*The scant Grecian bottom of it is of pink crêpe Georgette; the Eton jacket is of black Chantilly lace and is trimmed at the neck with green and pink bead roses*



*Aside from being a ravishing lacy thing of pink Georgette crêpe embroidered with pink silk, this chemise interests us because of the novel bead roses on the sash*



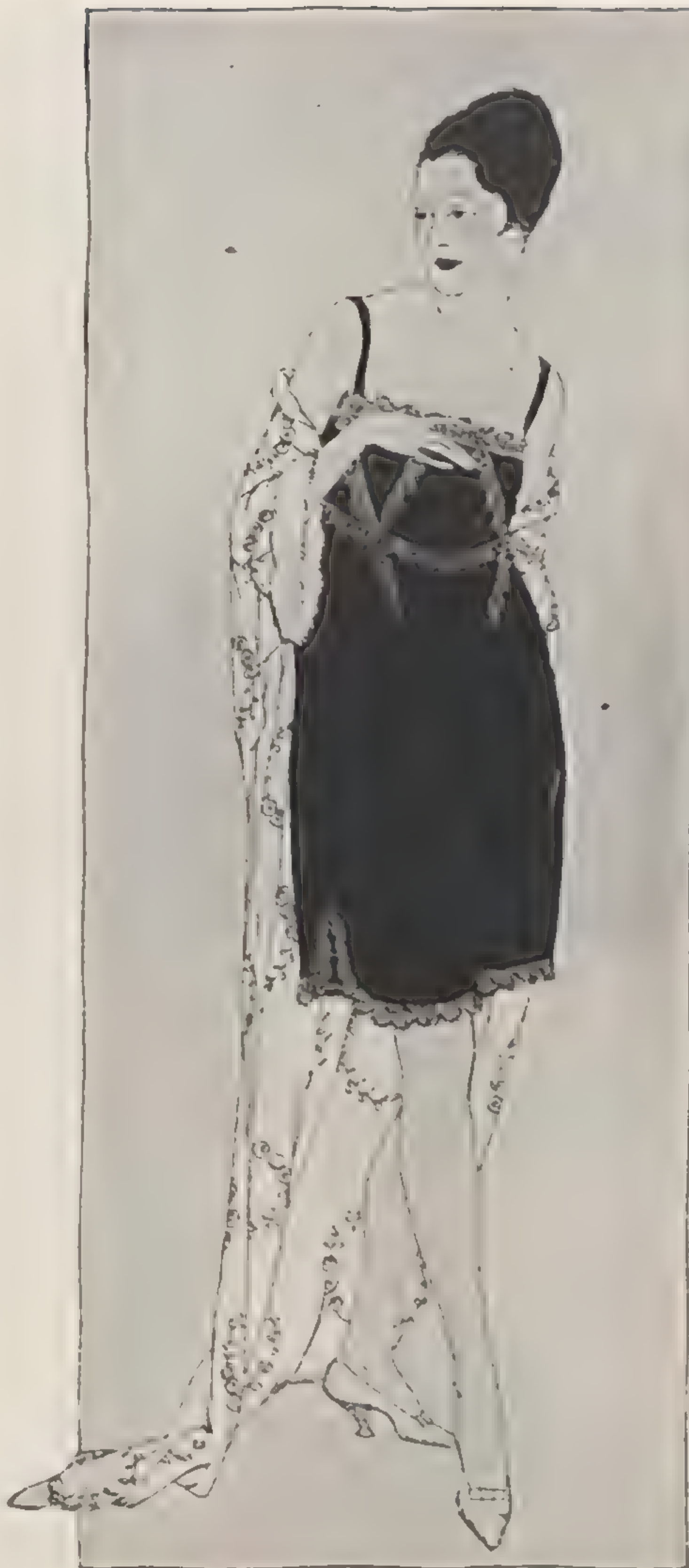


sheets, and are often in harmony with all the details of the bed furnishings, and even with the nightgown. Big knots of ribbons frequently ornament the corners of the pillow-cases. As for the coverlets, some of them are mere cobwebs of point de Venise or Valenciennes lace.

Table-linens have also assumed great importance. Most of the table-cloths follow the shape of the table, with designs adapted to it, in English embroidery, drawn-work, or Milan work, and sometimes a medallion of colour in the centre lends a gay note to the effect. Round table-cloths have had a great success. The undecorated part of the linen is often squared off with hemstitching, while in the centre there is a perfect circle of flat dots, feather-stitching, or Richelieu embroidery. Napkins have similar hemstitching in squares, with a band of guipure or embroidery at the edge, just below the monogram.

#### MONOGRAMS AND THEIR SUBSTITUTES

In monograms, by the way, there are also new ideas. Sometimes the initials are replaced with some emblem, which has been adopted for the marking of all the linen—a rose, a bird, or a symbolic figure of some kind. Tea napkins are often made entirely of lace, and are smaller than ever. The interest taken in these dainty household things proves that, with all their war work, women are finding means to preserve the true spirit of homemaking which it has always been theirs to manifest.



TWO MODELS FROM PAQUIN

*This altogether black garment is made of crêpe de Chine, cut on narrow lines, black ribbons, and black Chantilly lace; its designer lets no colour disturb its sombre delicacy*

*The Parisienne evidently discards from weakness—she discarded all other lingerie from a weakness for the black crêpe de Chine and Chantilly lace combination above*

#### LANVIN

*From chilly chin to heels which have no desire to cool themselves, the French maiden can tuck herself under the ermine cover which has been made for her "chaise-longue." Even the advent of a guest will not bring her out from under cover; she will merely push up the round pillow of ermine (and perhaps another of squirrel or civet), pull up the cover so that the blue silk of the pleated edge and lining will show, and partake of tea and scandal*





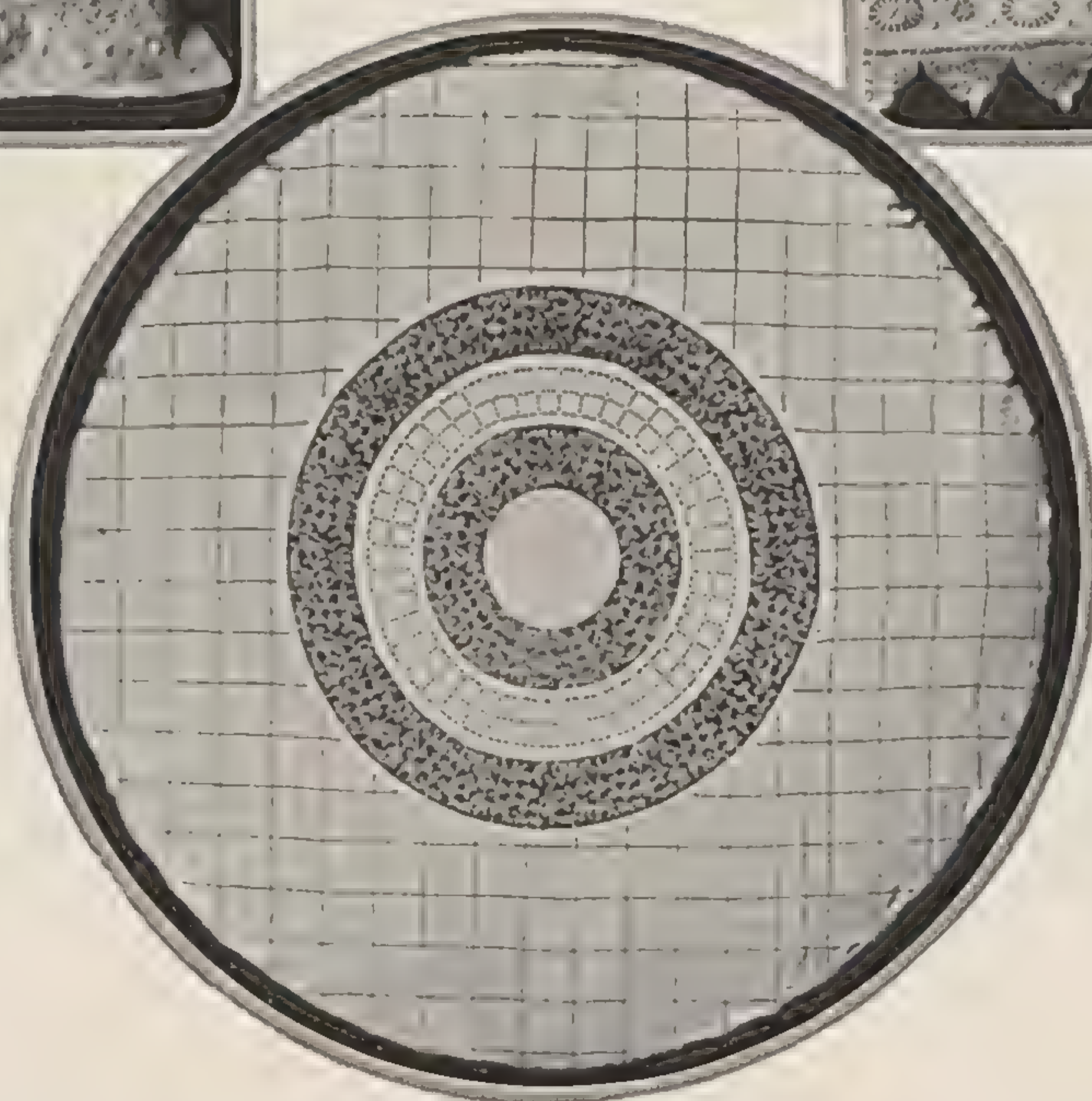
THE TABLE - LINEN  
DESIGNS ARE CHOSEN  
FROM THE MODERN  
AND THE ANTIQUE



(Below) This tea-cloth is a record of the hours devoted to beautifying it; two circles of Milan insertion enclose a band of English embroidery; the outer checker-board is of drawn-work and has a picot edge; diameter, two yards and six inches



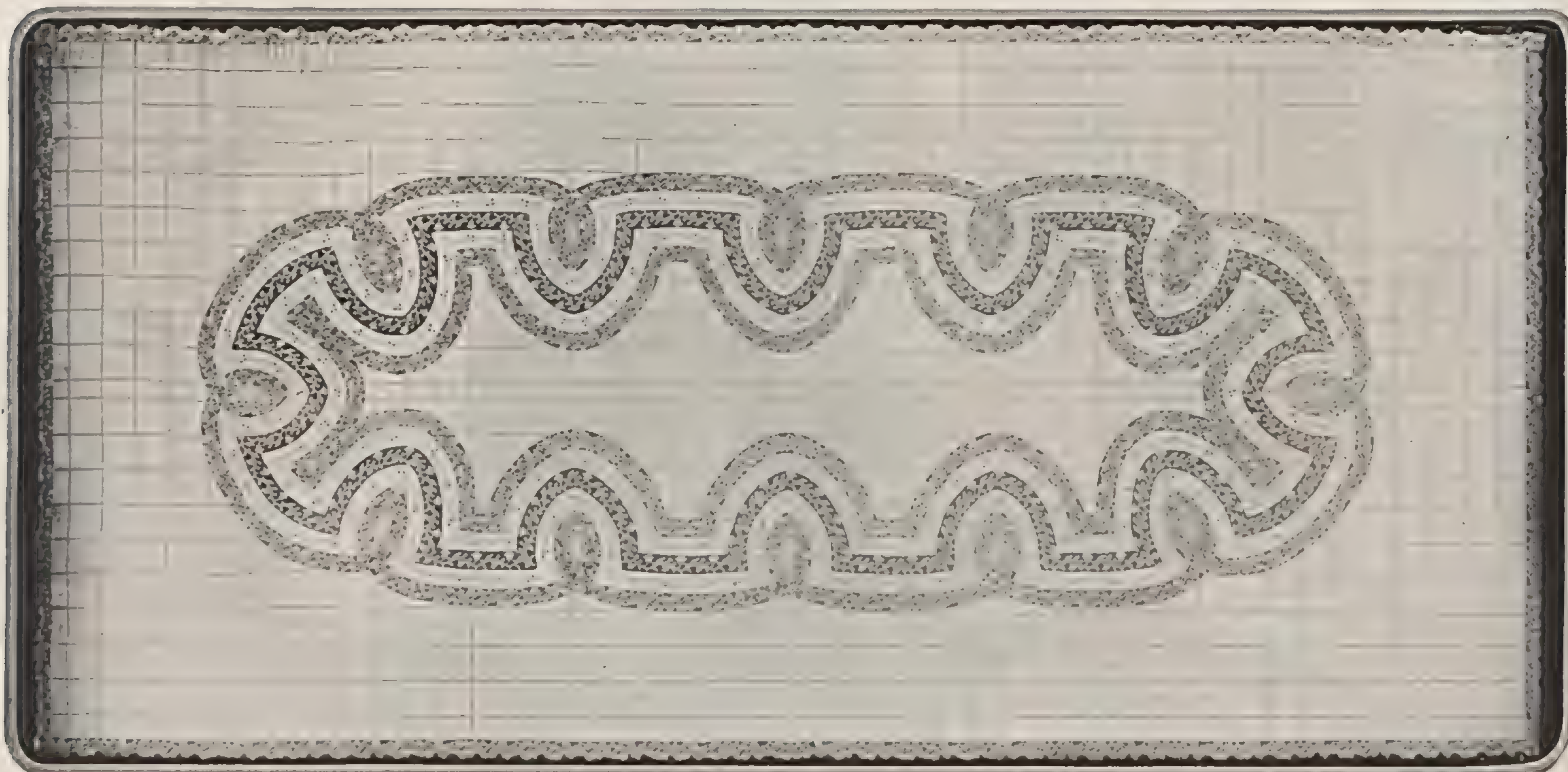
(Above) Cobwebby linen is the material the French designer chose for this breakfast-cloth, and against such a background is placed a design featuring the cock emblem of Republican France



(Above) This table-cloth isn't of lace, though it seems to be; it's a cloth of ancient linen, entirely covered with intricate Venetian embroidery; two cloths and monograms shown, from Giraud



(Below) It is unusual to have a large table-cloth so elaborately ornamented with lace and embroidery, but this cloth for eighteen covers is conceived in the same spirit as the smaller round cloth above; both are from Fairyland. Two insertions of Milan lace enclose an insertion of point de Paris lace and embroidery; the outer space, like the inner, is a crisscross of drawn-work and has a Milan lace edge





# PARIS MAKES LIGHT of the DARK SIDE of its FROCKS

SO many Frenchwomen, alas, have been compelled to wear black these last three years that one might think that others would avoid it like the plague. But black has so many qualities of distinction, of becomingness, and of economy, that it cannot be abandoned entirely. Of course, black all by itself is best left to those whom the sacrifices of war have touched most nearly, lest the gloom of our streets and homes be intensified more than need be. But, deftly touched with colour and worn in an original manner, black remains indispensable, and to the woman who understands the subtle art of playing with sartorial ideas, varying combinations offer an entrancing field for experiment. According to one of the latest discoveries, the experimenter wears with her all-black frock a big coat of pale gray, or beige, or green, trimmed with black furs to repeat its sombreness, and then she completes the costume with a little hat that must match the coat. This is just one of those "why-didn't-we-think-of-it-before" things that somebody has had the wit to invent.

If a woman is so minded, she can turn this idea the other way about and wear an enveloping black coat trimmed with light fur over a frock of the same pale tint. Then she will add a little black hat, and after all, the little black

Something Black and Something Else, Combined  
with Ingenuity, Make the Frocks in Which  
the Parisienne Entertains Her "Permissionnaire"



Mlle. Robinne, of the Comédie-Française, winds herself bewitchingly into the filmy scarf which encircles her hat

ings of striking brilliancy or of adding some bright touch to relieve the otherwise sombre effect of the costume. A waistcoat of silk or of embroidered leather is a means to this end, but the woman who catches at such sartorial straws must be sure to choose a style that is becoming. The "Grande Mademoiselle" variety, for example, with its bouffant skirt and military sash, is only for her of the slenderest silhouette. However, the additional opportunity to show one's clothes-intelligence need never be unwelcome.

The place to see the best clothes, just now, is at the good restaurants. The only excuse for frivolity that Paris allows herself is the necessary entertainment of the *permissionnaire*, or soldier who has a few days' leave and naturally wishes to distract himself as much as possible. He is taken to enjoy a really good meal at one of the places that still uphold the supreme reputation of the French cuisine; and, that his enjoyment may be complete, the ladies of the party invariably don their prettiest gowns. The gorgeous effects of peace times are no longer to be seen; but there is a charming ingenuity and a feminine science in the arrangement of details to effect undeniable success with the simplest means. At the theatre, afternoon frocks of gold tissue, sometimes veiled in chiffon, scintillate like



TWO MODELS  
FROM LANVIN

Perhaps those mysterious signs have a secret meaning all their own, but certainly they tell the world how very smart a frock may be when it is of that supple silk called ondine, in gray, embroidered in black silk and combined with black wool velours. The hat is of black velvet

hat is the most reliable friend of many women. It is especially in visiting the restaurants and observing the costumes there that the new contrasts which smarten and enliven the mode become apparent. We see no more sensational novelties, but the revival of "the willingness to please" is certainly an encouraging sign of the times.

Another way of introducing the black note cheerfully is to use the new jet embroideries on the popular dark blue or green dresses. Jet has been taboo for many years, but the true economy which war is teaching us has led designers to delve into many a hidden store of antiquated treasures, and the revival of jet is one of the results. Happy the woman who has tucked away her old possessions, if they include a supply of the glittering black. Jet can add an indescribable attractiveness to daytime frocks; the new-old trimming is introduced sometimes in long strings of beads in the form of a belt, sometimes in incrustations in patterns. One frock of blue bure had its sleeves and shoulders of bright blue silk entirely covered with a regular embroidery in jet, while along all the edges of the waist were bands of the beads, about an inch wide, like the braiding on a uniform.

Some women carry the idea of a touch of black even to their lingerie and run the *cache-corset*, which just shows through the thin blouse, with a sombre ribbon. This gives an effect often very successful with a light dress.

## INGENUITIES OF FASHION

The same ingenuity which women display in the use of black is brought into play for other colours. By clever choice of gray in its many shades, *grève*, dove, or mist gray, a blonde woman may greatly enhance her charm. The new range of browns, too, among which is found that tint called blonde, becomes a tower of strength in the hands of a woman of fair colouring. And many have been quick to see this; the Princesse de Faucigny-Lucinge, the other day, wore a velvet frock of this shade, trimmed with natural beaver. She added to it a large toque of blonde colour, with a floating veil of gold tulle, not very long; her costume is sketched at the lower left on page 36.

Neutral colours are so popular at present that the brunette who took joy in the bright shades that were made for her peach-bloom cheeks feels somewhat slighted. For her, however, is the trick of livening the prevailing dullness by lin-



Mlle. Napierkowska excels not only in dancing, but also in that new Parisian art, the cheerful wearing of black. Her costume is of black *charmeuse*, embroidered in silver-gilt and brown silk threads, and the little hat is of black velvet, embroidered with little silk chalk coloured crosses



When Mlle. Cécile Sorel plays in "Poliche" at the Comédie-Française, she wears frocks that—like her rôle of blasé coquette—know many a clever device. Perhaps you hadn't heard of lining the ends of a sash with soft fur?



Not alone that it is sophisticated, but that it has originality, is reason for liking the gown of shimmering blue and silver that Mlle. Sorel wears in the second act. The skirt has panels of fur running down each side of the front.

TWO MODELS FROM CHÉRUIT



DEUILLET

It looked very like a hovering butterfly, the veil of gold tulle that the charming Princesse de Faucigny-Lucinge wore over her toque with a suit of beaver and velvet in the new shade of blonde brown.

Bakst might have created the varicoloured design of this gown which the Comtesse Étienne de Beaumont inspired. Wings of gold tulle mingle distractingly with a trailing scarf of sheer Caucasian wool.

There is more than one way to give the saving touch of colour to the black costume; one may endow it plentifully with brown rabbit. Combined with that soft silk called ondine, the contrast is very smart.



the waters of a fountain in the semi-obscure of a box. They are quite plain and depend upon drapery, or, at most, a band of fur, for effectiveness; the waist-line is a favourite place for the fur. Most of these gowns have long sleeves; these, however, are never tight, but are of the open variety, widening at the hand and often lined with peltry about an inch deep.

#### LITTLE TOUCHES THAT ARE NEW

The hem of the frock is another new place for a touch of fur. It is set underneath so that it is almost invisible, but is allowed to project slightly, like the old-fashioned "brush braid." Gowns of this type are often slightly décolleté, but it is much newer to collar them to the ears. This is a real innovation, and the dressmakers have seized upon it with avidity. The collar of red doeskin which Paquin puts on the brown velvet dress on this page, at the lower left,—very high and straight and continuing in a sort of vest that reaches below the waist—doesn't it lend interest to a simple frock?

Poiret puts the new draped collar of pearl gray cloth on a frock of navy blue moire silk, shown on page 38, at the upper right. From Paquin comes a gown of heavy red cloth with a collar of gray astrakhan reaching to the ears, and a cap of the same fur, pulled down to meet it. Even frocks of distinct Chinese influence, like the Lanvin gown in gray, which is sketched at the lower left on page 35, are topped with tall collars. The Comtesse d'Hautpoul was one of the first to be seen wearing one of these new collars, which flatter the oval of the face when it is beautiful, and disguise it if it is not all it should be.

Apropos of neck arrangements, certain women well endowed with this world's goods are wearing high around the neck, like a velvet ribbon, a



Albin

*With so much blue fox, little is seen of Mlle. Delza or the blue and gray silk of her Doucet mantle*

thin fine chain of diamonds mounted in flexible platinum settings. We seem to be entering an era of new modes for the neck and shoulders; some experiments will undoubtedly be grotesque, but others are sure to be interesting and full of charm.

#### AT THE COMÉDIE-FRANÇAISE

Of course, it is only on the stage that dress really retains its ante-bellum importance; all honour to the actresses of Paris that they continue to present to us pictures of what a charmingly gowned woman may be.

In "Poliche," playing at the Comédie-Française, Mlle. Cécile Sorel is wearing four gowns from Chéruit which are admirably adapted to express the mind of "Rosine." The gown of geranium pink velvet, worn in the first act, is reproduced on page 36, at the upper left. It is simple in the extreme, lightly gathered on the hips, and confined by a belt at the back, tying in long ends lined with fur. The open sleeve, so flattering to a pretty arm, is used,—the same type of sleeve that appears in the gown of the second act. Perhaps there will be a sort of "game of sleeves" among the dressmaking-houses as there is of collars, and, really, it is time that something new should be done with them.

The gown of the second act is a marvel of metallic cloth in blue silver, belted in old-blue, with long lines of fur on the skirt; it is sketched at the upper right on the same page. Mlle. Sorel also wears an interesting automobile coat and a perfectly delightful *robe d'intérieur* of rose voile, draped in the antique manner. All these gowns are as Parisian as it is possible for gowns to be and exactly suited to the blasé coquette, who cares only for those who amuse her. They are as feminine and as skilfully designing as the mind of "Rosine" herself.



PAQUIN

*To the clever Parisienne, brown velvet is never dull. She adds a high collar and vest of red doeskin to a simply cut frock—a bright and happy thought*



Marie Calosso

*Mlle. Mona Delza, who plays at the Théâtre Edward VII, wears a Lucile frock of gray tricotine, that practical material, with a medieval cape edged with fur*



PAQUIN

*This gown of red moire silk, sashed in brown tulle and trimmed with bands of sable, is determined to grow narrower with each succeeding skirt*





TWO MODELS  
FROM POIRET



*By using more fur, one needs less wool, is the patriotic argument of this costume, from Callot*



*There is no doubt that Paris favours checkered bands of velvet, for here they are, in black and white, ingeniously trimming a gown of beige velvet*

*Paris is concerning itself mightily with high draped collars like the one which tops the pearl gray cloth bodice of this blue moire silk frock*

At the Théâtre Ed-ward VII, Mlle. Mona Delza is irresistible in a Greek robe from Lucile. It is of very pale pink chiffon, fringed and embroidered in a key pattern with coral beads. We have worn, we are still wearing, and we shall in all probability continue to wear for a long time, these Greek tunics, more or less transparent and of varying lengths, embroidered, plain, or heavy with braiding. One sees them in all colours, some bordered with fur, others with a touch of silver braid at the edges of the wide sleeves or the opening at the neck. Paquin shows a charming thing, all froth and lightness, which was designed for wear on the stage; it has a band of fur down one side only.

#### AN UNUSUAL GOWN

Here is another gown, an extremely individual one, made for the Comtesse Étienne de Beaumont and shown in the sketch at the bottom of page 36, in the middle. It is of a material in a vague multicoloured design, that looks as though it might have come from Russia. Sleeves there are none, but instead there are wings of gold tulle



Seeberger

*It must take intuition to recognize one's friends in the Bois, if they all wear their hats down and their collars up, as does Madame Forzane*



*One of the most charming and decorative bits of scenery seen recently in the Bois was this costume, for which Douillet claims the credit*

which mingle with a scarf of Caucasian wool, so fine and so transparent that it seems to be made of thin net or mousseline and not wool at all.

Then, by way of saving something nice for the last, as the children do, there is Mona Delza's mantle at the top of page 37; it belongs, not to the stage, but to her wardrobe for street wear. Of changeable silk, in blue and gray, its fullness is gathered in at the waist by a narrow girdle, tied in the front. The skirt is ornamented with six rows of natural blue fox, and the same fur is used for the high collar and the big cuffs. Doucet is responsible for this luxurious affair, with which Mlle. Delza often wears the frock of gray tricotine sketched just underneath. It is of an unusually supple quality of material and falls in pleats at the back and front. On the shoulders there is a little cape of the cloth, trimmed with a double row of buttons and an edging of putois. Tricotine, like silk jersey, is going to be heard from frequently in the spring, designers say.

J. R. F.





HERE'S VELVET FOR ELEGANCE, LACE FOR DISTINCTION, AND A PLUME—FOR CHARM

HAT AND GOWN FROM LUCILE

*When velvet, fur, lace, and feathers have been assembled, is there a fifth material that could add to their richness? To manipulate these so that the sum total shall be a quiet elegance—that takes a master-hand. In this costume frills, feathers, and furbelows have been combined in a manner to fill feminine hearts with envy, and masculine ones with admiration. The dictionary describes a furbelow as "a pleated or puckered flounce, not now used," but it exists still evidently in the bright lexicon of Lucile, for she has draped the back of this black velvet dress to show a petticoat of real lace. The lace collar, and the frills which fall over the hands are of real d'Alençon. A charmingly Victorian note is contributed by the shell-pink ostrich feather on the black velvet hat*





DEMMEYER

2



*The hat and gown above offer every inducement for the wearin' o' the green. A collar of pale cream filet lace softens the pure colour of the gown, which is of green duvetyn. This material is also used for the Lanvin hat, and the brim is faced with green Georgette crêpe. Then, by way of trimming, a thick band of green ostrich tips adds to the generally verdant impression*

*A turban from Maria Guy has a brim made of a band of Russian sable and a crown made of white ostrich strands. This is the sort of hat that queens ought to wear, but, unfortunately, seldom do. The collar and cuffs of organdy and Valenciennes lace are reminiscent of French shops and those pleasant pre-submarine days when fortunate Americans shopped in the Rue de la Paix*

BETTY LEE IN NECK ARRANGEMENTS BY

JANE BLANEY AND HATS FROM MARY'S

HAT SHOP

THE LACE COLLAR CAN ALWAYS

BE COUNTED ON TO MAKE THE

PLAINEST WOMAN PRETTY AND

A PRETTY WOMAN BEAUTIFUL



(Right) When you first see this Talbot turban, you wonder whether it can really be made of draped blue brilliantine, and whether the blue is really slightly faded. These designers, you know,—it's hard to tell just what they will charm us into wearing. The material, which resembles brilliantine, is very new, a combination weave of cotton and fine straw, and the colour is old-blue. The self-bound white organdy collar and gilet went back about fifteen years and got one of those ribbon bands that tie at the back of the neck with a pert bow. The gilet fastens with pearl buttons



(Below) Some of the new collars of this season are not really collars at all; they are just the necessary softening touch of white or cream that every woman, even Venus's twin sister, needs. This collar is merely a narrow ruching of point du Barry lace and white Georgette crêpe on a moss green velvet gown. The cuffs are also banded with ruchings of the Georgette crêpe and lace. This frock and an ostrich-trimmed black tulle hat make a very dignified afternoon costume. The hat is covered with black lace, and a narrow edge of lace and the black tulle softens the brim



(Left) This khaki coloured crash sun hat—of course it's for southern wear—has that elusive quality,—youth. It's the way the brim droops that gives it that ingenuous air of being young and proud of it, emphasized by the youthful trimming of natural coloured cherries. The gilet shown with this hat is of café au lait organdy; hat from Marie Lancret

HAT AND COLLAR ARE THE ACCENT NOTES OF THE COSTUME







*At the first night of the opera, Mrs. George Baker, junior, carried a large black feather fan with her gown of white and silver. Mrs. William Goadby Loew was in silver and black and wore unusual diamond earrings*



THE OPENING OF THE OPERA SAW AN INCREASED QUIETNESS

AND DIGNITY IN THE GOWNS OF SMART NEW YORK WOMEN



*A number of the most striking gowns at the opera were white. One of them had a single red rose as the only touch of colour, and from it hung loops and strands of pearls*

*Mrs. James B. Duke, on the second Monday of the opera, was gowned in delicately brocaded satin, offset by a rope of pearls and a decorative bandeau of diamonds*



*Mrs. F. Egerton Webb wore that soft dull shade of blue much seen in these war-time days. Pearl earrings were her only jewels*

*Mrs. Leonard Thomas was a youthful figure in a gown of white, over which she wore a becoming coat of dull red brown velvet*



*Mrs. Edmund L. Baylies carried an exquisite fan of diaphanous gold gauze, to which her gown of Nattier blue, relieved only by shoulder-bands of silver, was an excellent foil*

*Mrs. Henry Clews appeared in a dignified and becoming gown of soft gray with tarnished silver lace. Hers was one of the few dog-collars worn that night*





# NEW YORK KEEPS THE CUSTOMS *of the* SEASON

The Mood Is a Quiet One; for at the Opening of the Opera and at the Horse Show. There Was a Marked Absence of the Old Formality and Brilliancy



Miss Marguerite Shonts carried a small wedding bouquet tied with old lace

It is somewhat misleading to say that the New York season has been formally opened, when, as a matter of fact, the informality with which it was begun is characteristic of the times. A nice sense of discrimination and good taste marked the gowns worn to the initial performance of the opera. They combined an absence of ostentation with a suggestion of dignity and demonstrated beyond a doubt that the American woman is blessed with an innate feeling for the suitability of things.

The costumes of the well-known women in the audience displayed a simplicity which, however, in no way indicated a departure from the accepted standards of conventionality. Décolleté gowns were the almost invariable rule, but there were fewer jewels than graced the opening night of last season, and particularly in the simplicity of the coiffures and in the restricted use of jewels or other ornaments in the hair did one note an absence of extreme formality. Almost all the women had their hair dressed simply and without ornaments of any kind, and but one tiara was to be seen in the parterre boxes. Flat strands of jewels, particularly pearls and diamonds, were much in evidence, but very few dog-collars were worn. In the colours of the gowns, also, one noted the subduing influence of the war. The vivid green, the Capri blue, and the gay yellows of last season were nowhere to be seen. Delicate pastel tones were worn in a number of instances, but the predominating tones were gray and a dull gray blue. Many black velvet gowns were worn, but the most characteristic costumes of the evening were all white. These were the most striking, not only for their number but also for their charm. In many cases the wearers of these gowns carried fans of a soft shade which lent to them a touch of colour, but not infrequently the entire toilette was white.

Mrs. George Baker, junior, who is pictured at the left in the sketch at the top of page 42, wore one of these lovely white gowns; it was of white chiffon touched here and there with silver. Her large feather fan was black, and about her neck she wore her customary string of pearls. Two tulle scarfs, one white and the other black, were draped about her shoulders.

## GOWNS OF WHITE AT THE OPERA

At the same performance and in the box with her were Mrs. William Goadby Loew and her débutante daughter, Miss Barbara Loew. Mrs. Loew wore the gown of black velvet with a bodice of silver tissue shown at the top of page 42, in the middle. Her rather unusual earrings were of diamonds, and when she left she drew on a wrap of ermine with a sable collar. Mrs. Henry Clews, who is sketched at the bottom of page 42, was one of the few who wore dog-collars, but her gown, as though to offset the brilliancy of her jewels, was of a soft gray tone,

relieved here and there with tarnished silver lace.

Miss Flora Whitney, who came with her mother, Mrs. Harry Payne Whitney, was in white satin with a strand of diamonds about her neck. Mrs. Leonard Thomas also wore an all-white costume. The latter made an exquisite picture, and suggested an old Titian portrait when she donned the coat of dull red brown velvet in which she is pictured at the lower right on page 42. Mrs. Thomas is one of the smart women who had her hair bobbed last season; now it has grown to a picturesque length and curls under most becomingly and very youthful-



Mrs. Cornelius Vanderbilt, at Sherry's one evening, wore dull blue, and Mrs. William Payne Thompson, vermillion and gold

ly. It was interesting to note that on the second Monday night of the opera the costumes were very much more brilliant than on the first night, suggesting that probably society purposely dressed simply on the first night, realizing the significance which attached to that occasion. The grays and blues, however, were still much in evidence, especially that soft dull shade to which reference has previously been made. This tone, which is most charming on a white-haired woman, was worn by Mrs. F. Egerton Webb, who was the guest of Mrs. Hamilton McK. Twombly. The gown itself was of satin with a cape of blue tulle. Silver was introduced in the shoulder-straps, and at the front there was a cluster of silk roses in delicate pastel tones. Mrs. Webb's hair was brushed back from her forehead and drawn into a simple roll on the crown of her head, and her only jewels were earrings consisting each of a single exquisitely toned pearl. Mrs. Webb is sketched in the middle of page 42.

All white except for a touch of gold at the

neck was the gown worn by Mrs. James B. Duke, sketched at the upper right on page 42. It was not, however, of the plain white satin of which the majority of white gowns are made but was delicately brocaded. Its stateliness was increased by strands of pearls and by a bandeau of diamonds which encircled her dark hair, rising at the front in a decorative orna-

ment that followed closely the line of the coiffure. Mrs. Duke wore gloves, as did many of the occupants of the boxes, and carried a white feather fan to complete the ensemble. A most unusual fan was carried by Mrs. James F. D. Lanier, who was the guest of Mrs. Edmund L. Baylies. This fan was of diaphanous gold gauze embroidered with a wheat design in gold, and it lay like a luminous shadow against her gown of Nattier blue velvet, which was suggestive of Callot in the simplicity of its draping and was entirely devoid of ornaments save for the bands of silver which supported it over the shoulders. This gown is sketched at the lower left on page 42. Another very lovely gown worn that evening is sketched at the upper left on the same page. The characteristic feature of this particular costume was the single red rose which supplied a touch of colour at the front and from which hung loops and strands of pearls.

## AT THE HORSE SHOW

Unusual interest attached to the Horse Show this year, owing to the fact that the proceeds went to the Red Cross. Madison Square Garden was most attractively hung with a red and white striped awning that gave the effect of a great tent. Here and there the flags of the Allies were used with excellent decorative effect, and the back of the tent was apparently open, displaying great banks of green trees in the midst of which blue lights twinkled with star-like brilliancy. Both the day and evening sessions were exceedingly well attended. As with the opera, the evening costumes worn by fashionable women were not, in the majority of cases, extremely formal, although the gowns of some of the occu-



The Duchess de Chaulnes was the only attendant at the wedding of her sister, Miss Marguerite Shonts





*One of the more formal toilettes at the Horse Show was a combination of black and silver*

the tiny Pomeranian which is her invariable companion this winter. On the same afternoon Mrs. Oliver Harriman, who is sketched in the lower middle on this page, looked charming in soft gray. Her suit was of a heavy ribbed silk much like bengaline but a bit more lustrous. It was collared with squirrel, and with it she carried a squirrel muff. The gray hat was trimmed with gray ostrich feathers, with a narrow rim of black as the only note of contrast in the entire costume.

#### NEW YORK DINES OUT

With the various social activities of the season in full swing, there are many dinners being given at the smart hotels and restaurants. Col. and Mrs. Cornelius Vanderbilt were seen recently at Sherry's. Mrs. Vanderbilt wore the unusual gown sketched in the middle on page 43; it was of dull blue crêpe with a panel train of the same material and a shoulder-to-shoulder drapery of blue tulle. Her vis-a-vis in the sketch is Mrs. William Payne Thompson, who was gowned in vermilion velvet lined with gold tissue which showed at the edges. Her gold slippers were strapped in quite an unusual man-



*Mrs. William Woodward, in black velvet, was an interested spectator at the Horse Show*

pants of the boxes were décolleté. Even in the latter cases, however, hats were usual. Typical of the more formal toilettes worn at the Horse Show is that sketched at the upper left on this page. It was worn by a most attractive white-haired woman who was the guest, one evening, of Mrs. Oliver Harriman. With a gown of black and silver she wore a large black hat crowned with ostrich feathers. An unusual and very beautiful necklace of diamonds and platinum contributed to the formality of the gown and there were close earrings consisting each of a single large pearl.

Mrs. George Baker, junior, who visited the Garden the same evening, wore the extremely effective costume sketched at the lower right on this page. The black of her chiffon was relieved by the string of pearls about her neck and by the steel fringe which tipped each floating girdle-end. Her hat of sheer black chiffon had a very unusual trimming of ostrich feathers caught together in an odd border-like arrangement which edged the brim and encircled the crown; a great sable cape completed the costume. A great deal of black velvet was worn.

Mrs. Charles A. Munn, who drove Judge William H. Moore's winning pair of harness horses, Whitewall Ariel and Raeburn, wore a most attractive gown of this material, made very simply and trimmed only with a collar of chinchilla; it is sketched in the upper middle on this page. Her broad flat hat was also of black velvet. Mrs. William Woodward, who was an interested spectator of events, also wore black velvet. Her gown, however, had a collar of sable, as shown in the sketch which appears at the upper right on this page.

#### SEEN IN THE AFTERNOON

At the afternoon sessions some very charming suits appeared. Much blue and gray were in evidence, with a strong note of military red, which is practically the only bright colour one sees these days. Mrs. Burke Roche wore a suit of this shade one afternoon; it is sketched at the lower left on this page. Both the skirt and coat were laced with a red cord at the sides, and the coat was collared with fur. Her small black hat was trimmed with ostrich, and she brought with her



*Mrs. Charles A. Munn was the smart driver of a winning team*



*Mrs. Oliver Harriman wore gray when she attended the Horse Show in the afternoon*

ner, and over her arm she carried an ermine stole which was fringed at the ends.

Among the recent fashionable weddings was that of Miss Marguerite Shonts, daughter of Mr. and Mrs. Theodore P. Shonts, to Captain Rutherford Bingham, U. S. R. Miss Shonts had as her only attendant, her sister, the Duchess de Chaulnes, who made a striking figure in black velvet and pearls and a black velvet hat crowned

with fluffy white ostrich. Her fox furs were exquisite in tone, mingling black and brown and a soft shade of yellow; in the front of her bodice were caught two great American Beauty roses. The gown was oddly draped about the figure and slashed deeply at the back beneath the pointed train, as the sketch at the bottom of page 43 shows. Miss Shonts, sketched at the upper left on page 43, was gowned in velvet of a brown shade so dark that it appeared almost black. Her hat with its becoming rolling brim was trimmed at the front with two great sprays of paradise, and her small bouquet of lilies-of-the-valley and orange blossoms was surrounded by a paper lace frill and had a bow of ivory-toned old lace. It was quite the smartest and most effective bouquet which has been carried by any one of the many war brides of the season.

The importance of the choice of the bouquet for the wedding costume cannot be overestimated. It is a detail which can make or mar the effect of the most carefully planned gown. With a formal wedding-gown a formal bouquet of some sort is always carried, but the question of the war bride's bouquet is not so simple. With a dark gown of satin, a young bride carried, a few weeks ago, a large bouquet of lilies-of-the-valley tied with flowing lengths of white tulle, but this was obviously due to some miscarrying of the plans for the wedding. As a rule, a small bouquet of some sort of little flower is carried with a dark dress; and this bouquet is not more than a handful of blossoms, which are not necessarily white.

Wholly charming bouquets were carried by the attendants of another recent bride, who wore the proverbial white satin and orange blossoms. Their dresses were of a soft mauve taffeta, and with them they carried bouquets of mauve sweet peas surrounded by a double frill of mauve taffeta silk and an outer rim of paper lace. Many of the attendants of the summer brides carried great sheaves of flowers; rhododendron tied about with changeable ribbon in blue mauve and mauve blue tones formed the very unusual bouquets of another series of bridesmaids. A charming effect is obtained by the use of lilacs for a spring wedding.



*Mrs. George Baker, junior, wore a sable cape at the Madison Square Horse Show*



*Mrs. Burke Roche has a tiny Pomeranian as her constant walking companion*



THESE ARE THREE TRANS-  
PARENT REASONS WHY POETS  
AND PROPHETS SING ABOUT  
THE BEAUTIES OF THE HOME

THE NEWEST NEGLIGÉES ARE  
FILMY AFFAIRS OF THAT  
STUFF THAT CLOUDS ARE  
LINED WITH — PINK CHIFFON



*To be both straightforward and elusive at once is a desirable art in which chiffon excels. Here a simple foundation of pink chiffon is covered with straight double panels of more chiffon, and the result is dainty and feminine and all of the other pleasant things that a negligée ought to be. Incidentally, there are ruffles of cream coloured lace and a sash of pink satin ribbon which ties at one side of the front and gives a very new long-waisted effect*

MODELS FROM ALTMAN



*She has been told 'tis woman's place to make the home alluring and has dutifully employed that most efficient means—pink chiffon. Her coat of rose pink chiffon, knife-pleated, slips over a chiffon underslip which is cut with a low square neck. Groups of silk roses mark the waist-line at the front and back and trim the shoulders. Just to crown the success of her negligée, she wears a bewitching little cap of cream coloured lace and net, with narrow ribbons of old-rose and silver encircling it*

*When brocaded chiffon, flesh coloured chiffon, and cream coloured lace all appear in one tea-gown, success is certain—as it is with any all-star cast. Here flesh coloured chiffon is covered with cream chiffon brocaded with velvet and having two deep points, one of which forms the train. The sleeves are of cream coloured lace and the sash is of white brocaded chiffon with silk and silver tassels. The cap is of cream coloured net and lace*





SEEING THE CHARMS OF A LUCILE GOWN WITH MARIE DORO

*This formal evening gown, which is one of Lucile's newest models, is so becoming to Miss Doro that after Baron De Meyer had taken her sitting down, he began all over again and took her standing up. No one looking on page 48 will blame him*





*It must be very distracting to dine opposite this restaurant gown of chartreuse chiffon over flesh coloured satin and real lace. The collar is of chinchilla squirrel and the ornament at the front of the coatee-like bodice is of narrow ribbons in old-blue, dull green, and gray. Bands of old-blue and black satin outline the bottom of the sleeves and the skirt. The turban is of black velvet with two soft bands of the fur and a fan-shaped ornament of the coloured ribbons*

*Even a glimpse is enough to convince us that this peach coloured faille dance frock is one of Lucile's loveliest models. The faille is covered with an overdress of silver net and lace net embroidered in silver and gold, and the girdle is of narrow satin bands in old-rose, blue and purple, with a garland of vari-coloured flowers*

IF PERFECTION CAN BE REACHED, 'TIS

WHEN MARIE DORO WEARS A LUCILE GOWN





DEMMEYER

*It looks like a boy's suit, but it's a perfectly correct costume for the débutante or for her big or little sister. It is of red brown tweed and has a box coat which looks business-like enough for almost any work to end the war. The coat is outlined with a narrow binding of black satin, is double-breasted, and fastens with shaded brown bone buttons. The skirt is long and tight-fitting and has the effect of lapping over at the front. A smart little sailor, also of tweed, has a brim bound with black satin, and a band of the satin, piped with bright orange, encircles the crown and ties in a flat bow at one side.*

*When Lucile begins with the very loveliest piece of velvet to be found—of course it is the colour of an American beauty—it is not surprising that she ends with a gown like this. The bodice is softly draped and filled in with flesh coloured gauze veiled with cream coloured lace, and has shoulder-straps of the gauze. The skirt has a tight underskirt which clings to the ankles and there is an uneven tunic which swings from one side, where it is shirred under a narrow ruffle, and which ends, at the back, in a long square train. Miss Doro probably knows the secret of getting into this gown—but she hasn't told*



Like many a small bit of feminine camouflage, this white shirred net cap is charming, although one can see through it with no trouble at all. The chin-strap is of orchid coloured satin and begins and ends with a rosette of flowers on the top. The camisole goes right along with the cap; it is of shirred white net, with shoulder-straps of orchid satin and an edging of du Barry lace



A camisole may express itself with all sorts of unutilitarian bows and embroidery and foolish rosettes, but it must have a reliable nucleus to build these foibles on. This one begins with white handkerchief linen and then passes rapidly to the pleasantries of hand-embroidered medallions, fine Valenciennes lace, and pink ribbons. The cap is of pink chiffon, pleated and hand-hemstitched



(Below) To start out by saying that a nightgown has a Directoire line, is likely to leave you cold; there is a classicism about it that is positively uncomfortable. But just look at this nightgown of pale mauve ninon; it certainly is Directoire, and it is irresistibly charming. Cold classicism is conspicuous by its absence. The sash is of mauve satin, and so are the applied leaves over the pockets. The mauve ninon cap is trimmed with mauve satin and pastel coloured flowers



Note:—Copies of these designs will be made to measure, upon order, in any colour and material chosen



The young person is not giving a correct impersonation of "Pierrot the Prodigal"; she has just put the cat out and is about to retire quietly for the night. Her whimsical pyjamas are of white satin, with black satin bands and ball buttons, and there are a black and white dotted tie (just exactly like Pierrot's) and a little shirred white satin cap, trimmed with a black silk pompon

This white ninon chemise slips right on over your head, and then you don't have to think of another thing except what an improvement this arrangement is on buttons. The top and bottom of the chemise have a light tracery of embroidered net ruffles; on the skirt there is embroidery, too; besides old-rose satin bands of ribbon loops and boxes that match the old-rose satin shoulder-bands

DESIGNS BY TRAVIS BANTON

WHAT A NEW SET OF LINGERIE CAN DO FOR ONE'S GENERAL  
MORAL TONE IS ANOTHER THING THAT EVERY WOMAN KNOWS;  
EACH ONE OF THESE IS A LITTLE INSPIRATION ALL BY ITSELF



LIFE AT PALM BEACH HAS SO MANY POSSIBILI-

TIES; AND, NINE TIMES OUT OF TEN, IT'S

THE COSTUME THAT MAKES THE SITUATION

MODELS FROM KURZMAN



*This black and white satin afternoon gown is only another proof that "handsome is as Jenny does." The upper part is white satin, embroidered in a Chinese design in black, and the girdle is of crushed black satin, with long ends in back. The black satin hat, faced with white Georgette crêpe, is trimmed with flowers in colours. The parasol is one of the things that makes you realize what Paris is really like; it's of fine white lace, with bands of black satin on the outside*

*One look at this coat (Doley made it) is enough to inspire you to spend the rest of your life motoring over southern roads. It's navy blue duvetyn, with a lining of cerise cashmere cloth that simply couldn't be smarter; and then there's the collar,—that's cerise cashmere, too. And with this you wear a Maria Guy motor hat of bright red flannel, edged with patent leather braid and covered with a floating cloud of navy blue chiffon*



*A white frock seems most in its element under southern skies, and the evanescent charm of chiffon is most lovely when warm weather makes it an actual necessity. To be worn during the long Southern afternoons is this Arnold frock of oyster white chiffon over white charmeuse. The frock is simple, with its soft picot-edged draperies and chiffon sash, and the elbow sleeves and square neck emphasize its ingenuous air. The parasol is of flesh coloured taffeta, trimmed with black lace. The hat is described on the opposite page*







*The DeFontaine hat shown at the bottom of the page opposite is really much too charming to view only from a distance. It is very simple, you see, all of white Georgette crêpe, with a band of skunk and ruffles of point du Barry lace falling from the brim*



#### WILLOW FURNITURE FROM McHUGH

*No one, of course, would ever think of going south without the faithful one-piece frock of white silk jersey and the likewise faithful top-coat. This Royant coat is of beige silk jersey and soft beaver fur, with matelassé panels at the front, where it does not button, because there is a narrow tie belt instead. The upper part of the dress, which is also from Royant, is in matelassé. A braided wool and taffeta band and two tassels trim the hat of pale yellow wool jersey*

*Such altogether delightful things can happen at Palm Beach, as, for instance, a whole costume of knitted wool, from Sylvia, with a very straight skirt in bands of mauve and white and a blouse of mauve, softly sashed. The white collar of the dress ends inconspicuously in a contrasting tassel, and on the hat, of white wool, grows a mauve wool rosette*



DOMESTIC SERVICE *on a* WAR BASIS

The War, Mesdames, Has Put Brown, the Butler, into Khaki, and a Woman Butler in His Time-Honoured Place

LIVERIES FROM JOSEPH



*The parlour-maid's livery is of plum coloured mohair and her cap is a dainty frill with long ribbons streaming from it*

"JANE, tell Davis that I wish to speak to her at once about the liveries of the footwomen." So says a fashionable New York woman,—

and her remark causes no surprise. For these are war times, and the patriotic woman who is looking for opportunities to release more men for the work which men must do is realizing that the various positions in her household may be filled quite well by women servants. Certainly, she argues, if a woman can make

munitions and drive an ambulance or an aeroplane, she can "bottle" with equal success. Accordingly, Brown, the competent butler, becomes Davis, equally competent, but feminine, called by her surname out of deference to the importance of her duties; her aids, the under-servants, become footwomen, who serve under her watchful supervision—and a new régime has begun.

The duties of a butler are such that they entitle him to respect, both upstairs and down. Indeed, some butlers of the past have made us so conscious of this fact that more than one household has longed for a book on "How To Treat One's Butler," with simple rules for the exact shading of authority which might safely be put into a request. But, after all, it is this personage who is entrusted with the combination of our safe, the keys of our wine-cellar, the direction of our other servants, and, to a large extent, the power to make or mar the comfort of our family life. Therefore it is but fitting that he should be treated with some deference and, especially, that he should be dressed somewhat differently from the other servants. So, with the entrance of women into the household positions which have formerly been filled by men, there has developed a need for an entirely new type of servants' clothes.

## A SMART SET OF LIVERIES

One fashionable New York woman has ordered an extremely smart and appropriate set of liveries for her maids. For the first woman, there is a severely cut dress of black silk, with a high collar, finished with a white turn-over collar, white cuffs, and a smart little black tie. Gilt buttons give the somewhat formal effect of livery. The maids, or footwomen, are perfectly

matched as to height and wear a livery of gray. The dresses are made of English mohair and finished with silver buttons and sheer collars, cuffs, and aprons.

Tiny muslin caps with gray velvet bands, gray silk stockings, and gray suede shoes complete these trim and attractive liveries. If one reaches the drawing-room by a "lift," one finds the "Buttons" of other days replaced by a maid in a similar costume of gray with silver

*The woman butler wears a plum coloured mohair livery with gilt buttons, a bibless and bowless apron, and no cap*



*All that the uniform does for a soldier, the livery may do for a servant. This corps of maids is dressed in livery of gray English mohair, trimmed with silver buttons and worn with sheer collars, cuffs, and aprons. Their commander, the first woman, who replaces the butler of former days, wears a dress of black silk, with gilt buttons and a black tie*



## A S S E E N b y H I M

WITH more dignity and less hubbub than in other years, we shall welcome gladly, but in a serious spirit, the advent of the New Year; there is no reason for going about with long faces because we have momentous problems to meet. I dislike cant phrases, and I am tired of hearing and reading of the "bit," but now that we have adopted this word, let us do our bit cheerfully and with a full, not flippant, heart; let us be patriotic and let us indulge neither in weak sentimentality nor in hysteria. When the call to arms was given, there were some of us to whom the privilege of shouldering a gun was denied, and it is easy to understand what a tragedy this deprivation is to every true American. For those of us who may not serve in the field and for whom there cannot be the greater glory, there is a mission, even if it be the humble one of the Home Guard, and we can all contribute to the vital work of preserving the highest morale throughout the country which stands behind the men in the trenches. For it is not of the soldier alone that courage and self-sacrifice are demanded, and men high in authority have said that victory will go to the nation which can preserve the best discipline in its citizen population. To this end, perhaps the best means is activity, both in work and in a fair amount of healthful recreation, taken, preferably, in the open.

## THE LIFE OF THE NON-COMBATANT

To those of us who remain at home, January brings three diversions: winter sports, the motor show, and the whirl of society. The latter, except for charity, does not do much whirling these days, or, at least, not so far, and this is in the best possible taste. Even the Opera palls when we miss so many familiar faces in the parterre, and dances and large formal entertainments are not to be thought of under present conditions.

As for the motor show, we are not, in these war days, buying new cars every year, but there is much to interest us, even if we have no purchase in view. There is always something novel in accessories, and our patriotism is stirred by the increase in cars of American make and in their greater perfection, as well as in the display of military and battle accessories. The officers' new cars are wonderful. They are fitted with berths and are little houses in themselves. The motor show is a continuous festivity, for each large community has it in turn. This can hardly

## Society "Carries On" Bravely, with a War-Time New Year Resolution That, Although It Is Important to Be Earnest, It Is a Mistake to Be Grim



be counted against us as extravagance, however, for motors are not luxuries; they are necessities. For those who live in the country or in the suburbs, existence is impossible without at least the humble "flivver."

Speaking of motors, my tailor has been showing me something new in motor coats, but I confess that I am fighting shy of it. The coat itself is made of a dark cravenetted cloth, rather loose, and with a mink collar. I remember the time when a dark blue top-coat with Persian lamb collar and cuffs was considered quite the smartest possible garment. That was a long while ago, however. I have seen more fur worn this winter than in previous years. For chauffeurs and footmen, there are coats of cloth lined with fur and having fur collars and cuffs. For myself, I do not keep a footman. In this country, any unattached man feels odd driving about with two men on the box. I often drive my own car, taking a driver with me, because I am not a skilled mechanic, and, for motor coats, I have a dark waterproofed cloth and also one of those bright brown blanket coats. Mine was made for me in Scotland two years ago, but

coats of this sort can now be purchased here.

Since the Government urges us to reduce railroad travel and presents it as a duty that we save gasoline, I anticipate seeing more of the frozen North this winter than for many seasons. At least, I shall be in the North long enough for the winter sports.

Fortunately, I have a shack in the suburbs and can ask parties from Friday to Monday. I fear I cannot provide as many men as formerly, and some of the oldsters will have to do. These parties will all be more or less informal. I have tea served in a little house, which I have placed near a large pond, for the convenience of the skaters, and there is always a hot-pot going there. Besides skating, we have coasting and skiing, and after dinner there is usually an informal dance. It is strange that, as popular as ice sports are, we have never given ourselves completely over to hockey. This is a game which can be played in summer as well as in winter, as it does not need ice. It may be remembered how eloquent Wells waxes on this subject in "Mr. Britling Sees It Through," and the Scots in this country are keen about it and hold a carnival on ice in Central Park every year. We have hockey matches here in winter at the rinks, but thus far hockey has been the sport of but a chosen few; it has never been really popular.

## THE ANNUAL FLIGHT SOUTH

All the shop windows have begun those displays of exquisite dresses, bathing-suits, and all those articles which bewilder the eyes of mere man and suggest that the time is coming when not even considerations of war economy can longer put off our annual trip south. I shall not visit Spartanburg except en route, for there are few colder spots in winter than the foothills of the Blue Ridge. Naturally, we shall stop in Washington, but the best plan would be to motor there in an officer's car and sleep in it, for I hear that the Capital is so crowded these days that one has to book weeks in advance. The valley of Virginia presents possibilities, and some dear, sleepy, old town like Winchester, with its colonial houses and society, suggests an excellent tarrying-place. Then I shall visit one of the two famous spas, although I fear that I shall have a difficult time with the roads, and Aiken and Charleston. I shall ship my car by  
(Continued on page 82)

## THE SEASON AT WHITE SULPHUR SPRINGS

TO many women of society the coming of cold weather means that it is time to see that trunks are packed and to start for a sojourn at White Sulphur Springs. And this year, in spite of the war, the West Virginia hills and the clear invigorating air proved as alluring as ever, and again society gathered at this restful and healthful resort. The life had not lost the gaiety of other years, though the conversation was sometimes touched with gravity; and the people and the costumes were as interesting as they ever were.

## THE VOGUE FOR DULL COLOURS

Whether society is conspiring to prevent our discoverers in the dye industries from becoming suddenly inflated at their success, whether the sombre hues which are being worn are thought to be the most appropriate for war time, or whether the browns and golds and tans of the West Virginia landscape are too lovely to ignore, has not been quite satisfactorily explained. But,

## Society, in Simple Clothes and Dull Colours, Gathered at That Popular Resort in the Hills of West Virginia

whatever the reason, it is certain that there were in evidence colours more subdued than those gay splashes of rose and purple and crimson and blue which have lately been so much in vogue. Heather mixtures, Canadian homespuns, Irish friezes, Scotch tweeds, and the delightful English woollens were high in favour, despite the word from Washington that society women are advocating the wearing of silk and satin suits in order to conserve the wool for the use of our soldiers. Some American women before the war made a habit of bringing a few lengths of French serges and English woollens from their European trips, realizing that they were far lovelier than any domestic goods which they could buy, and these pieces have been taken trium-

phantly from cedar chests and storerooms and made into the latest things in sports suits. Other American women, who go to Canada for the fishing or shooting or for the smart season at Murray Bay, that Newport of the North, have brought back the Canadian homespuns which come in such an infinite variety of colours and of weaves. These are particularly charming in the woodland colourings, and many of them have made their appearance at White Sulphur. Mrs. Henry W. Taft, Mrs. José Aymar, Miss Edith Ivins, Mrs. D. C. Macarow, Miss Beatrice Caverhill, and Lady Williams Taylor are among the wearers of Canadian homespun.

## THE WEARING OF THE PLAID

The new plaid Shetland scarfs, which come in the most strikingly vivid colours this season, are frequently seen with suits of duller shades. Not a few women, boasting connection with old  
(Continued on page 84)





Henry Havelock Pierce, New York and Boston

# MRS. JOHN FELL

*Mrs. John Fell, of Philadelphia, was Miss Dorothy Randolph before her marriage. Her husband, Lieutenant Fell, the son of Mrs. Alexander Van Rensselaer, is well known in Philadelphia society for his activities in polo and hunting. He is now identified with the federalized National Guard. Mrs. Fell usually spends the summer at Narragansett Pier and goes frequently to White Sulphur Springs.*



# THE FALLACY *of* BEING TOO PROUD *for* POLITICS

Politics, the Basis of So Much Thought  
And Conversation in England and on the  
Continent, Plays Far Too Small a Part  
In the Lives of Intelligent Americans

THERE has long been an idea in the United States that politics is a little unworthy of the interest and attention of educated people. True, the good citizen recognizes his duty to vote at important elections. True, also, an ever-growing body of suffragists has asserted women's concern in political affairs. But the instinct to vote has been largely a protective instinct. The good citizen votes for the good candidate because, if he does not, a worse may get into office. But he feels no relish for political life, which he regards as an essentially sordid game, played with loaded dice and concerned with mean issues.

THE subject of politics is scarcely admitted in the conversation and repartee of our social life, except, perhaps, as related to the war. This is significant, for, as Meredith pointed out and the suffragists daily affirm, the true measure of national thought can be determined only when the sexes meet on a plane of equality. Politics may be discussed at the men's club, because politics is inevitably (and, as many would say, unfortunately), bound up with men's business. But where social life is purely social it is considered a little unfortunate to bring politics into discussion. The subject, like that of the disposal of refuse, is regarded as important, but unpleasant.

YET in English society politics forms perhaps the chief and most fruitful topic of conversation. On the personalities and measures of political life, wit (and woman's wit not least), can play lightly and divertingly. Problems obscured by the intricacies of statistics and the camouflage of oratory can be illuminated in an epigram. The influence which witty hostesses have exerted upon the laws of their land is a part of tradition, and even of history.

IT is a pity that the ward boss has, in this country, brought politics into disrepute among people of taste, for politics is properly the highest concern and the most fascinating study of social man. It includes all his activities, as the cathedral includes the stones that go to make it. The politi-

cal structure is the outward expression of those forces that hold society together. What the epic poem was to early civilization, political history is to modern peoples. It is the story of man's efforts to assert his national genius. It has its heroes and its traitors. It has its tales of craft outflanking brute force, of bravery routing entrenched cowardice. And now and again there flits across its pages a Helen of Troy, an eternal menace to the topless towers of Ilium.

Splendid as the fresco of political history is, it has its subtle tones. In the democratic system which the genius of England let loose upon the world, the thoughts and emotions of men meet and blend like the colours of a painter's palette. An incalculable number of nicely interacting forces go to make the momentum of a political campaign,—forces of prejudice and selfishness, it is true, which the philosopher may scorn, but forces which are nevertheless profoundly human. "Shades of opinion" blend accurately in the final outcome. Some vote for yellow and some for blue. No one votes for green, yet green is the true and just result. No one gets exactly what he wants, yet all inevitably get what they want. Individuals and groups of individuals may feel helpless to influence the mysterious workings of politics for the better, but that is because politics so relentlessly deals with group thoughts and mass desires. Our congressman is almost slavishly observant of the opinions of his constituents. The individual is humbled in the face of that strange and epic creature, Society. Yet no effort is wholly lost; no tone but has its effect upon the blended colour.

IS it not possible for us to drop our supercilious air toward politics, and to adopt something of the active interest which distinguishes English and French society? Our indifference, if the truth be admitted, is rather a mark of intellectual sluggishness than of aristocratic aloofness. So long as the choice spirits withhold their participation, and especially so long as women withhold their native wit and practical instinct, our political life, which should be the outward expression of the vision of America, will continue to partake of the personality of the ward boss.

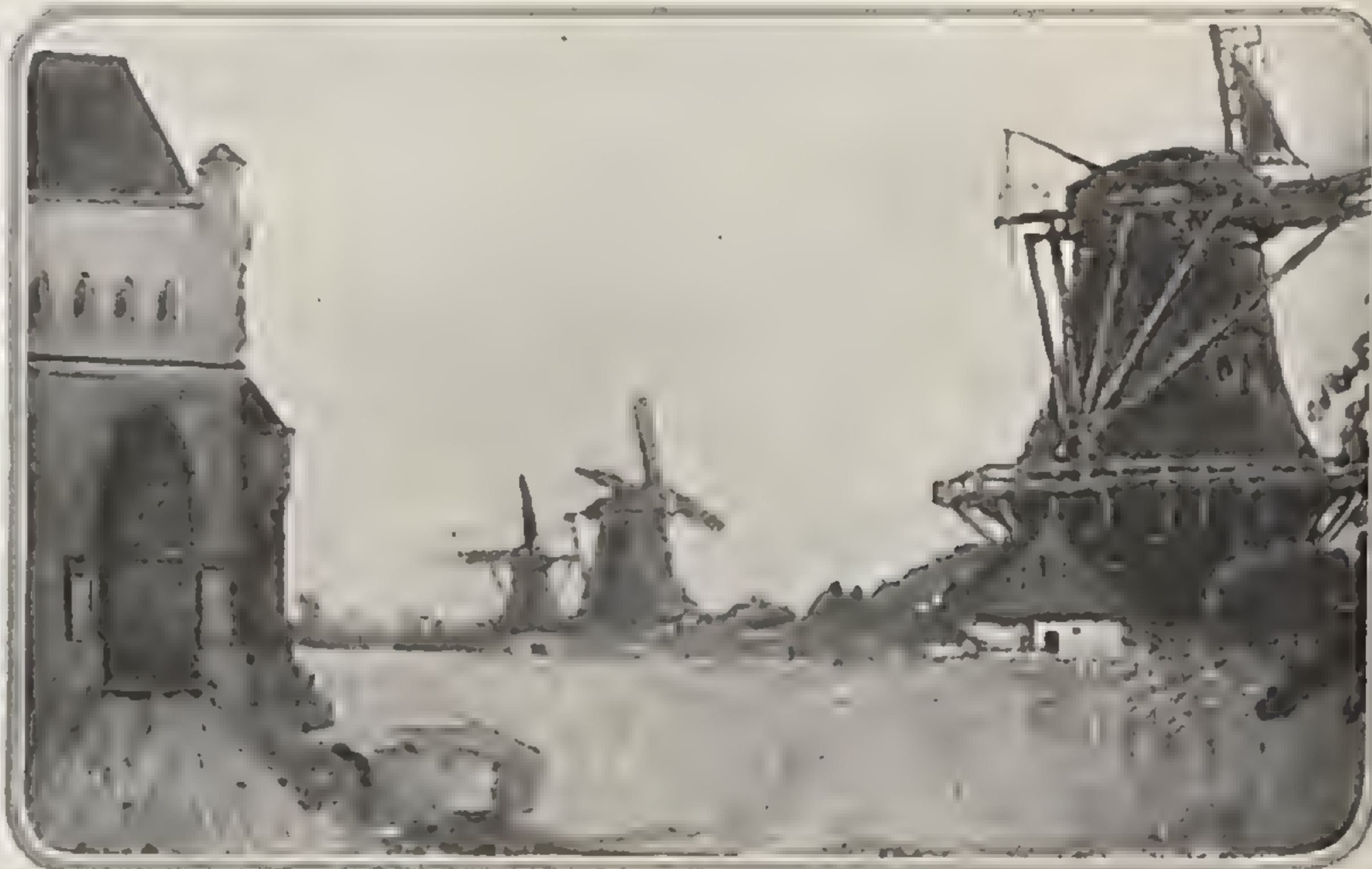




## A NEW ERA AT THE METROPOLITAN



*The salient characteristic of Urban's work, his massing of colour, is, of course, lost in a reproduction of this sort. However, we can see the dignity of restful design he has used in this scene for the opera, "Saint Elizabeth"*



*Great stretches of flat country are suggested by the carefully studied perspective of this scene for "Le Prophète,"—and this is a relief in the Metropolitan, where we have come almost to expect grotesquely false perspective*

WHEN the records of the present season at the Metropolitan Opera House are compiled, the outstanding item, we believe, will be the engagement of Joseph Urban as designer of settings and costumes for three of the operas. For much as the Metropolitan has been a source of joy, it has, in one respect, a career of deep-dyed wickedness behind it. It has placed upon its stage scenes of such fearful and wonderful ugliness that even a whole evening of "Puccini" could not relieve the strain of their shrieking colour and stupid design. Men who would not think of allowing their wives to be seen in their homes against an ugly background have patiently watched the lovely Geraldine in a setting too grotesque for description. The Metropolitan has been the most forgiven of sinners. But only repentance will obliterate its misdeeds. And the Metropolitan has repented. As a beginning, the director-general last summer asked Mr. Urban to design the mise en scène for "Faust," "Saint Elizabeth," and "Le Prophète." In so doing he cast his vote for beauty against ugliness, for resplendent masses of colour, for balanced and restful design, for accurate and characteristic detail, and for the banishment of the false perspective, the garrulous superfluity, the garish combination of tint and tone which marked the old and backward art of stage craft as it has appeared there.

#### THE TEACHER OF AMERICAN AUDIENCES

American audiences already know Mr. Urban. But they know him, alas, as the scenic artist of "The Follies," of "Pom Pom," and of "Around the Map," productions in which his artistic feeling was obliged to struggle against conventional limitations. They do not know him as the brilliant student of architecture at the



*Urban's decorative sense is evidenced in every piece of his work; every scene is treated by him as a design, and costumes and scenery are part of this design; these are costumes from "Le Prophète"*



M. N. Lawrence

*The handling of large simple masses is one of the things that Urban does best. This scene from "Faust" is simplicity itself, and the dignity resulting from the placing of a light vertical mass against a dark background is extraordinary*

Viennese Academy of Fine Arts and the Vienna Polytechnic, as the decorator of the Abdin Palace of the Khedive of Egypt in Cairo, as the founder of the Vienna Secession Society, as the architect of Count Esterhazy's castle and of the Czar's bridge over the Neva in Petrograd. Comparatively few among them, perhaps, know him as the former art director of the Boston Opera Company, designer of the splendid settings for "Monna Vanna," "Pelléas et Mélisande," and "The Love of the Three Kings."

Moreover, in the grandeur of Mr. Urban's architectural conceptions for opera, his audiences may lose sight of the unfailing richness and accuracy of his detail, of the impressionistic "stippling" of his surfaces with broken colours, of the skill with which he plans his striking effects of light and shade and changing colour. They will hardly note, until after close observation, the truthfulness of his costuming, with its period motifs subtly stressed to lend to the scene the illusion of another place and age. And they cannot know, unless they have watched him at his work, the amazing fertility of his invention, the astonishing range of his research, the precision of his craftsmanship, the abundance of his technical knowledge. Sheerly as craftsman and virtuoso he stands above all other artists of the theatre now working in America.

Yet his is only one of the modes of beauty to which the opera stage is hospitable. There are other artists in America who can bring to the musical stage other values, values perhaps less splendid than his, but more graceful, more intimate, more humanly persuasive. These men, one may believe, (since the beginning has been made) will shortly be invited to work in the Metropolitan. They will supplement Mr. Urban's work. But they will continue to regard him as the teacher of American audiences.



## M A K E R S o f M U S I C



Photograph by Mishkin

Roberto Moranzoni, formerly with the Boston Opera Company, is one of the new conductors of the Metropolitan

## Six Phases in the Development of the Opera, and Their Effect on the Musical Standards of the Present

By HIRAM KELLY MODERWELL



Photograph by Matzeno

Adamo Didur as "Boris Godunoff" gives to the rôle as striking and forceful a character as our operatic stage has known

IN some respects, our Metropolitan Opera House is one of the great musical institutions of the world. Certainly no other opera house can show a more resplendent roster of great singers in any given season, and in all probability there is no finer opera orchestra than the one which it boasts. Yet the critics continually complain of this and that in the Metropolitan and point out how much better things are ordered elsewhere.

To understand just wherein our American opera house is distinguished, and how and why it falls short, it is necessary to appreciate how various are the values which go to make great opera, and how, on the stage of music-drama, many excellent virtues tend to clash, like two temperamental actresses, and negate each other. Opera has come down through the three centuries of its life like some vain beauty, captured by the charm of changing fashions, who cannot bear to throw away anything that is becoming to her, but keeps over something from each season until her costume becomes an ill-assorted mélange. Like fashions in clothes, the various values which go to make up opera have not been fostered simultaneously, but have sprung one by one into exaggerated vogue. Each generation has been fascinated by some novel aspect of opera and clamoured for that above all others. Temperance was never one of the operatic virtues; in consequence, each generation has been obliged to rid its opera of the excesses of the last, and yet to retain the excellences of yesterday as far as possible. The result is that modern opera is a mingling, not only of the seven arts, but also of the seventy times seven fashions in music and drama which at one time or another have captivated smart audiences of the European capitals.

### THE BEGINNING OF OPERA

In the beginning, opera was meant to be something very different from the thing we see at the Metropolitan to-day. The distinguished amateurs, Peri, Caccini, and Rinuccini, who met at the house of the Bardi in Florence, about the year 1600, had no intention of expressing in passionate song the woes of a simple peasant girl such as Santuzza. They in-



Kathleen Howard, contralto, is now in her second season at the Metropolitan Opera House. She will be heard in two novelties of the year, "Saint Elizabeth," by Liszt, and "Marouf," by Henri Rabaud. Miss Howard sang "Marthe" in the revival of "Faust" at the Metropolitan

tended, by using appropriate tones, to heighten the effect of beautiful speech, and so bring back to earth the pure drama of ancient Greece. This, the earliest of the operatic values, persists to-day in "Madame Butterfly" and many modern works, but others have been added to it.

With Monteverdi there came the dramatic and even the melodramatic element. The orchestra was used, crudely enough, to suggest the tensivity of dramatic moments. Again, the new fashion overshadowed the old. But presently, with Cesti and Cavalli, there appeared a new ideal, that of bravura singing, which, under Scarlatti, became a furore. At the beginning of the eighteenth century the passion of fashionable Venice was coloratura, the musical pearl without price, beyond all other operatic gems in value.

### MUSIC VALUE AND ACTING VALUE

The spell of brilliant vocalization established opera in all the civilized nations of Europe. But vocalization is not music. It was left for Gluck to prove that, musically, opera could be of equal value with the suite. Rejecting the bravura ideal entirely, he found himself in violent opposition to the old school, and for months the Gluck-Piccini controversy raged in Paris. When Gluck emerged triumphant, the new fashion appeared with him, and for years afterwards the musical value was dominant. Again, "William Tell" and "Robert the Devil," about 1830, brought into the foreground yet another value,—that of the spectacle. The rage was now for splendid pictures puffed up with their own grandeur, great masses of human beings in gorgeous costumes, hordes of dancers in resplendent ballet.

### THE BIRTH OF MUSICAL DRAMA

With Wagner there came into greater prominence another ideal,—that of drama expressed in human beings,—the acting value. Since his time only has great acting, judged by the standards of the stage, been demanded of the operatic singer. A Salome of a century and a half ago could

(Continued on page 58)



## S E E N o n t h e S T A G E

WHATEVER is worth doing at all is worth doing well: and this is the only answer that is necessary to critics who question the importance of technical accomplishment in art. In that decadent period which suddenly ceased to be in August, 1914, a hare-brained handful of young anarchists in all the nations that had gone to seed asserted, very noisily, that art was merely a matter of impulse and was not dependent upon craftsmanship. The first duty of the painter,—we were told,—was not to learn to paint; the first duty of the writer was not to learn to write; the first duty of the musical composer was not to learn the laws of harmony and counterpoint. The cubists, the futurists, the imagists, the vorticists,—one can't remember any longer the interminable list of "ists"—proclaimed that crudity was a proof of genius and that the aim of art was to be emphatically inartistic. This disease attacked the drama; and the heresy was held that the one thing that a playwright should avoid was any effort or ambition to produce a well-made play. The very phrase—"a well-made play"—was bandied about by anarchistic critics as if it were a badge of scorn. We were asked to admire "The Madras House" of Mr. Granville Barker—the most appallingly unpopular play that has been produced in London within the memory of living men—for the reason that it was inchoate and helter-skelter, like a London suburb, instead of planned and patterned, like that Lantern of the World, the high Acropolis. Even Mr. Bernard Shaw, who had made great plays and made them well—consider "Candida," for instance—caught the fever, and endeavoured—in "Getting Married" and in "Misalliance"—to make two plays as badly as he could, in order to prove himself a "genius."

## THE FATE OF GENIUS

The criticism of that now-forgotten period was marked by a jaunty impudence toward any craftsman who had ever taken pains to learn his craft. Stevenson was sneered at, because of his picked and polished prose; Raphael was ridiculed, because he knew how to draw; Tennyson was insulted, because of his unfaltering and faultless eloquence; Pinero was patted scornfully upon the head, because he happened to be the ablest living master of his craft. It was assumed that, if a man had taken time and pains to learn to say things well, he could not possibly have anything to say. A respect for the traditions of the past was airily dismissed as "mid-Victorian." It was considered merely "scholarly" and "dull" for any person to remember the almost religious reverence of such a master-craftsman as Velasquez for the very tools of his trade. Poor Velasquez!—he had never learned to paint carelessly and badly;—he was, therefore, not a "genius," after all!

That anarchistic period is past. The world is done with mental drunkenness and with the lassitude that comes of over-leisure. Nothing, any more, is heard except the clarion that calls to battle "the army of unalterable law." Rheims has been bombarded; Venice is endangered; and we have learned to die for those ideals that erring little creatures used to laugh at, a little—such a little—while ago. The rasping and discordant Ezra Pounds have ceased from troubling; for the Rupert Brookes and Alan Seegers have gone smilingly to Keats, and sit with him serenely in that region where Beauty is Truth,

That Mad Period When All Art Was Attacked  
By Some Hectic "Ism" Is at an End; the World Is  
Done with Mental Drunkenness; We Have Been  
Made to Realize That, After All, Beauty Is Truth

By CLAYTON HAMILTON



Charlotte Fairchild

*Ann Murdock is now playing Goldylocks in "The Three Bears," a comedy with a strong dash of sentiment. It is all about three men who fancy themselves to be misogynists and have withdrawn to the Maine woods to brood over it. Ann Murdock as Goldylocks—you can tell from this picture how charming she would be—upsets all their theories*

Truth Beauty, and there is never any question of the axiom.

Thoughts fade and die; ideas are transitory; opinions pass like little ripples on the surface of an utterly immeasurable sea. Even the seeming certainties of science crumble and decay, like rocks beneath the beating of repeated rain. What survives?

Let Mr. Austin Dobson answer, with these lines:—

*All passes. Art alone  
Enduring stays to us.  
The Bust out-lasts the Throne,—  
The Coin, Tiberius.*

Only,—the bust must be beautiful, and the coin must be cunningly designed; for, in the league-long history of art, there is "no antidote against the opium of time" except that Workmanship which is won

only by most good and faithful servants.

Much has been said about the "message" of the artist; but, to any great artist, his material seems less important than his method. Thoughts, opinions, and ideas may be controverted within that winking of an eye that mortals call a century; but Time itself can cast no dust upon a piece of work that has been done supremely well. The world no longer seriously ponders the abstract contributions made to philosophic thought by Thomas De Quincey; but such a pattern of alliteration as, "Sweet funeral bells from some incalculable distance, wailing over the dead that die before the dawn," will never be forgotten, so long as living men have ears to hear. This man knew how to write. That is his epitaph; and it is also the token of his immortality. World-conquering religions, after centuries, dis-

solve themselves into discarded myths; but eloquence lives on. Artistry—or to call it by that other and more ugly name, Technique—is not a matter to be laughed at, after all; for technique is the sole preservative of art against corruption and decay.

## "THE GAY LORD QUEX"

"The Gay Lord Quex" is not "about anything,"—to quote a common phrase of criticism; but yet it seems as interesting now as it used to seem no less than seventeen years ago. In the hurly-burly of the last two decades, thoughts, opinions, feelings, and ideas have changed and changed again; but this play—which was first produced in London in 1899, and in New York in 1900—has been sustained by the preservative of craftsmanship.

In every field of human ingenuity, there is such a thing as a joyous and untrammelled exercise of "art for art's sake." "The Gay Lord Quex" might justly be described as a piece of play-making for the sake of play-making. In the composition of this comedy, our greatest living master of the technique of the drama entertained his mind by making much of nearly nothing, and fashioned a masterpiece of method in the face of an almost perilous paucity of material.

For nearly twenty years, "The Gay Lord Quex" has been talked about as "the play with the marvellous third act." Sir Arthur Pinero—during the course of a long and arduous career as a servant of the theatre-going public—has certainly written four, and possibly six, other plays that are more impressive in their content than "The Gay Lord Quex." If his pre-eminence among our living writers for the English-speaking stage should be disputed by any anarchistic critic, it would be only fair to compare "The Gay Lord Quex," not with the very best, but only with the seventh best, of all the written plays of any of his rivals.

Let us admit at once that "The Gay Lord Quex" is not important—as a "criticism of life"—in the sense in which "Iris," "Mid-Channel," "The Second Mrs. Tanqueray," and "The Thunderbolt" are important. The undeniable fact remains that the third act of "The Gay Lord Quex" must be accepted—from the standpoint of technique—as the cleverest and most effective act that has ever yet been written in the English language. Its power is indisputable; because this power has been proved by its effect on many audiences. All that the theatre has to show, in suspense and in surprise, seems summed up and incorporated at the climax of this quite incomparable episode.

## "L'ÉLEVATION"

In "L'Élévation," that clever craftsman, M. Henry Bernstein, has endeavoured to express that exaltation of the spirit which suddenly and unaccountably has been required from more than forty million souls in France by the onslaught of the Hun against the gate. This is a theme that, preferably, should have been discussed by a playwright more endowed by nature to ascend with soaring wings to the height of the occasion; for M. Bernstein—despite his admirable ingenuity—is not, by any means, a poet. "L'Élévation," because of its material, is the most appealing of his plays: it is impressive, also, by virtue of the fact that it is less mechanical in method, and more augustly simple, than the intricately clever compositions that



Bessie McCoy hasn't lost one bit of her old charm, that charm that made "The Yama Yama Girl" a success—was it ten years ago? In "Miss 1917," Bessie McCoy sings her Yama Yama song, and others, too, in a scene of her own

net, and thereby to alter what is called "the course of history." From so merry and so frivolous a subject, de Caillavet and de Flers have developed—by the exercise of careful and experienced technique—a comedy of more than momentary value.

#### "MADAME SAND"

Mr. Philip Moeller is what the French are accustomed to call—with their happy habit of turning adjectives into nouns—*un original*. This is only another way of saying that he has struck a vein of his

own, and that his plays could not, by any possibility, have been composed by anybody else. Mr. Moeller's forte is a mood of burlesque which is, at the same time, both intelligent and irresponsible. It is possible, of course, that he has caught his trick from Bernard Shaw; and yet his plays are different from Mr. Shaw's. This difference may be defined by saying that Mr. Moeller is more boyishly exultant in the extravagancy of his satire. He takes great figures from history or legend, draws them cleverly in caricature, and then proceeds to laugh at his own handiwork, in a mood that invites the sympathetic laughter of a public less well read—and, in consequence,—even less disposed to hero-worship than himself. His happy travesty of Madame Sand is no more fair to the famous novelist of history than his picture of Helen of Troy was fair to the fabled heroine of Homer. But Mr. Moeller has at least recaptured that amusing mood of intellectual burlesque which was exemplified by Meilhac and Halévy in such compositions as "La Belle Hélène."

Mr. Moeller must have had a good time in writing the titular part of "Madame Sand"; and Mrs. Fiske has a good time in playing it. No other actress on our stage is endowed so richly with the requirements for a performance conceived in the rare key of intelligent burlesque.

The pattern of the play suffers obviously from the fact that the author has been schooled in the *atelier* of the Washington Square Players. "Madame Sand" is not so much, in plan, a three-act drama, as a series of three one-act plays, each of which discusses the same theme and introduces the same characters. In the theatre, it is always dangerous to permit the man who smokes between the



Charlotte Fairchild

have made this author famous in the past. But there still remains a hint of calculation behind its mood of spirituality; and, though it is a noble work, one feels at times a disappointing wish that it had been written by a nobler man. In other words, the critical observer is not entirely convinced that M. Bernstein was the proper and inevitable person to write this *épopée* of France.

The play begins by setting forth the old conventional triangulation of husband, wife, and lover. The only novel circumstance is that this first act is dated in August, 1914. The lover is immediately called to the colours; the wife, when questioned by her husband, refuses to kill time by telling lies; and the husband, though deeply wounded by her guilt, suggests a sort of moratorium of the emotions until assaulted France is saved and humanity has reached the leisure to be human once again.

The second and third acts reveal an almost miraculous transfiguration of each of the three figures involved in this conventional entanglement, because of the redeeming sense—which has come to each of them in turn—that nothing really matters except France. The injured husband grows too generous to blast the reputation of his rival by the easy means of showing many damnatory letters, written by that unreliable and faithless lover in the careless days before the war; the erring wife accepts a martyrdom of social obloquy, in order to sit by the bedside of her wounded lover, where all the world may see her; and the lover—who, formerly, was nothing more than a cynical and sinful rambler of the boulevards—dies like a hero, for the sake of an ideal that he had never understood until he had been called upon to bleed and suffer for it. Each of these three people has been ennobled by an overwhelming need to sacrifice the element of self for the sake of humanity at large.

#### "THE KING"

There is a lightness and a brightness about the plays of Armand de Caillavet and Robert de Flers that scarcely ever fails to please. "Le Roi" is the most successful of their compositions; and, when first produced in Paris, nearly a decade ago, it ran for hundreds and hundreds of nights. This piece was intended only as

an airy satire of a passing aspect of French politics; but the surprising fact must be recorded that "The King" is now delighting crowded houses on Broadway, at a time when political conditions have been changed entirely.

The only reason for this fact is that the play is exceedingly well made. In project and in pattern, it reminds us of the comedies of Eugène Scribe—a master of the dramaturgic craft, whose plays, in recent years, have been unjustly sneered at by many youthful critics who have never studied them; but "Le Roi" is richer in characterization and wittier in dialogue than any play of Scribe's. It was written by a couple of aristocrats—aided, in this instance, by Emmanuel Arène—who are accustomed easily to flaunt the airs and graces of the boulevards. These men are Parisians—and, even in the lightness of their laughter, there is discernible the *savoir faire* of those who know the monde.

The specific subject for satire in "The King" is the political tempest in a teapot that is occasioned in republican France by the public need of accepting an official visit from rambling royalty. A king, from nowhere in particular, arrives in Paris and proceeds to entertain himself, first in company with the mistress, and later in company with the wife, of a celebrated socialistic politician. Because of this distinction, conferred upon him accidentally by the caprices of an unimportant monarch, this socialist is finally persuaded to accept a portfolio in a reactionary cabi-

At its première, the Greenwich Village Theatre presented three playlets; one, "The Festival of Bacchus," was a particularly unsavoury triangle play, by Schnitzler; "Efficiency," by Robert H. Davis and Perley Poore Sheehan; and a fantasy called, "Behind a Watteau Picture," by Robert E. Rogers, with incidental music by W. Franke Harling; the photograph is a scene from "Behind a Watteau Picture"

Ann Pennington can enact a whole playlet with her clever feet, and in "Miss 1917" she appears as a child in a child's foolish little frock and tells an exciting melodrama by the simple and natural means of a buck-and-wing dance



White



Abbe





Underwood &amp; Underwood

Miss Charlotte Ives is playing the part of an indiscreet, though charming, young wife in a complicated farce called "What's Your Husband Doing?"

(Below) "Madame Sand," by Philip Moeller, is a play of intelligent burlesque that caricatures history. From left to right are: José Ruben as the poet, de Musset, John Davidson as Dr. Giuseppe Pegello, Alfred Cross as Frederick Chopin, and Mrs. Fiske as Madame Sand



Two photographs by Maurice Goldberg

Florence Reed, who was so successful in "The Wanderer," is now playing the part of a beautiful slave in that great Oriental production, "Chu Chin Chow"

acts to feel released from any longing to hurry back into his seat: and this is a lesson that Mr. Moeller—for all his cleverness—has still to learn.

#### "THE THREE BEARS"

Mr. Edward Childs Carpenter is another American author of whom it may be said that his plays could not have been written by anybody else. His formula is very simple. He takes the pattern of some familiar fairy-story or time-honoured legend, and repopulates it with contemporary characters. His plays attain a surface-look of actuality; but beneath the surface is discernible the old enchantment of the wonder-world of childhood. He writes habitually in the mood of lyric sentiment; but he has plenty of humour to deter him from the danger of excessive sweetness.

In "The Three Bears," Mr. Carpenter has taken the tale of Goldilocks and made it happen in the Maine woods. The three bears are three very grouchy bachelors who have gone up to Camp Kobold to get away from the world, and in particular the world of women. Goldilocks is a young girl in a wedding-gown who turns up unexpectedly at night, because she happens to own Camp Kobold and could think of no other place of refuge when she ran away from a detested bridegroom on her way to church. This unwelcome in-



Charlotte Fairchild

truder on their solitude gives each of the three bears something else to think about beside himself; thus, each is cured of his misanthropy; and, before the comedy is over, each of these three woman-haters has proposed to her in turn. There is no denying that this piece is almost perilously sentimental; but it is written in a mood of playfulness and sprinkled with the necessary salt of wit and forms an evening's fair entertainment.

#### THE GREENWICH VILLAGE THEATRE

The Greenwich Village Theatre is a welcome addition to the growing family of little theatres on the side. It is situated at the corner of Fourth Street and Seventh Avenue, in the very heart of that noted neighborhood from which it takes its name. The building itself, which was designed by Mr. Herman Lee Meader,

L'Argentina appeared for a short time in "The Land of Joy" at the Park Theatre, and those who saw her saw a fleeting glimpse of all the romance of old Spain

is a creditable work of architecture; and the initial programme gives promise of a fine career for the company that has been organized by Mr. Frank Conroy and Mr. Harold Meltzer. It should, perhaps, be emphasized that this is a professional company, made up of men and women who have been trained to their trade. Mr. Conroy is an excellent actor; and few actresses on the American stage can rival the artistic equipment of Miss Fania Marinoff, who is the leading woman of the organization.

The initial bill was composed of "The Festival of Bacchus," by Arthur Schnitzler, "Efficiency," by Robert H. Davis and Perley Poore Sheehan, and "Behind a Watteau Picture," by Robert E. Rogers. The Schnitzler play shows perfectly that cynicism of the supercivilized which constitutes the chief item in the endowment of this celebrated artist of Vienna: "Efficiency" is an effective "shilling-shocker," wherein a military Kaiser is throttled and killed slowly by a mechanical monster of efficiency that has been invented by some Frankenstein among his army of subservient professors. "Behind a Watteau Picture" is a fantasy composed in rhyming verse, and intended, apparently, to serve as a theme for decoration. It is beautifully staged, with settings by Messrs. Hewlett and Basing and costumes by Mr. Robert L. Locher.



A R T



Raeburn, a painter justly high in favour among collectors of eighteenth century English masters, was represented in the exhibition at the Knoedler galleries by an excellent portrait of the Reverend David Campbell, a canvas painted in 1792

A WEALTH of hidden and, to a large extent, unknown treasure was opened to art lovers in New York through the patriotism and generosity of owners of private collections who, in the cause of American war relief, lent for exhibition over a hundred examples of the work of Italian masters. These paintings, only a few of which were true to their general classification as "primitives," formed, during November, the opening exhibition of the new Kleinberger galleries. While it has been well known that for at least the past decade the more important Italian paintings which have come upon the market have been added to American private collections, few of the paintings in these American collections have been published and few have been available even to students. This fact makes the present exhibition, which is the first large exhibition of primitives to be held in this country, one of unusual importance and interest.

ITALIAN MASTERS FROM COLLECTIONS

The collection thus placed before the public begins with the early decorative Madonna paintings of Sienna, painted in tempera in conventional red and blue on a background of gold leaf,—characteristic work of the early thirteenth century. Often these panels were painted with a childlike simplicity and imaginative quality, far from actual representation, yet with a sincerity and beauty which has held the admiration of art lovers for nearly seven hundred years. It is not always easy for the amateur to approach such works as these, for something of their history is needed as an introduction. Painted before the days of printing, when books were few and readers fewer yet, these works were designed to serve not only as decoration, but as a means of instructing the people in sacred history and the stories of the Bible. Often the man who painted them gained his art training as a goldsmith's apprentice or as an illuminator of manuscripts in a safe refuge from worldliness within some monastery. Among the works of the early Florentine masters, men who painted more strongly than the Siennese, caring to a greater degree for action and for form, was the "Madonna and Child, with Angels," by Fra Angelico, the painter-monk of San Marco, whose early works are so lovingly and minutely done, so aloof from the world, so full of childlike faith, and so exquisite in colour and line.



Mary Hopson

The opening of the new Kleinberger galleries was the occasion of a splendid exhibition of paintings by Italian masters, loaned by American collectors. This portrait of Giovanna Tornabuoni, by Domenico Ghirlandaio, was loaned by Mr. J. Pierpont Morgan



It is doubtful whether any group of painters has ever created more completely the atmosphere of serene life than have the eighteenth century English portrait painters, and Cosway's "Lady Sheffield," at Knoedler's is an instance in point

There was also a lovely portrait of the beautiful Giovanna Tornabuoni, painted by Domenico Ghirlandaio, the gossip among Florentine painters, who made his frescoes of the lives of St. John and of the Virgin in Santa Maria Novella complete histories of the every-day life of Florence in his time.

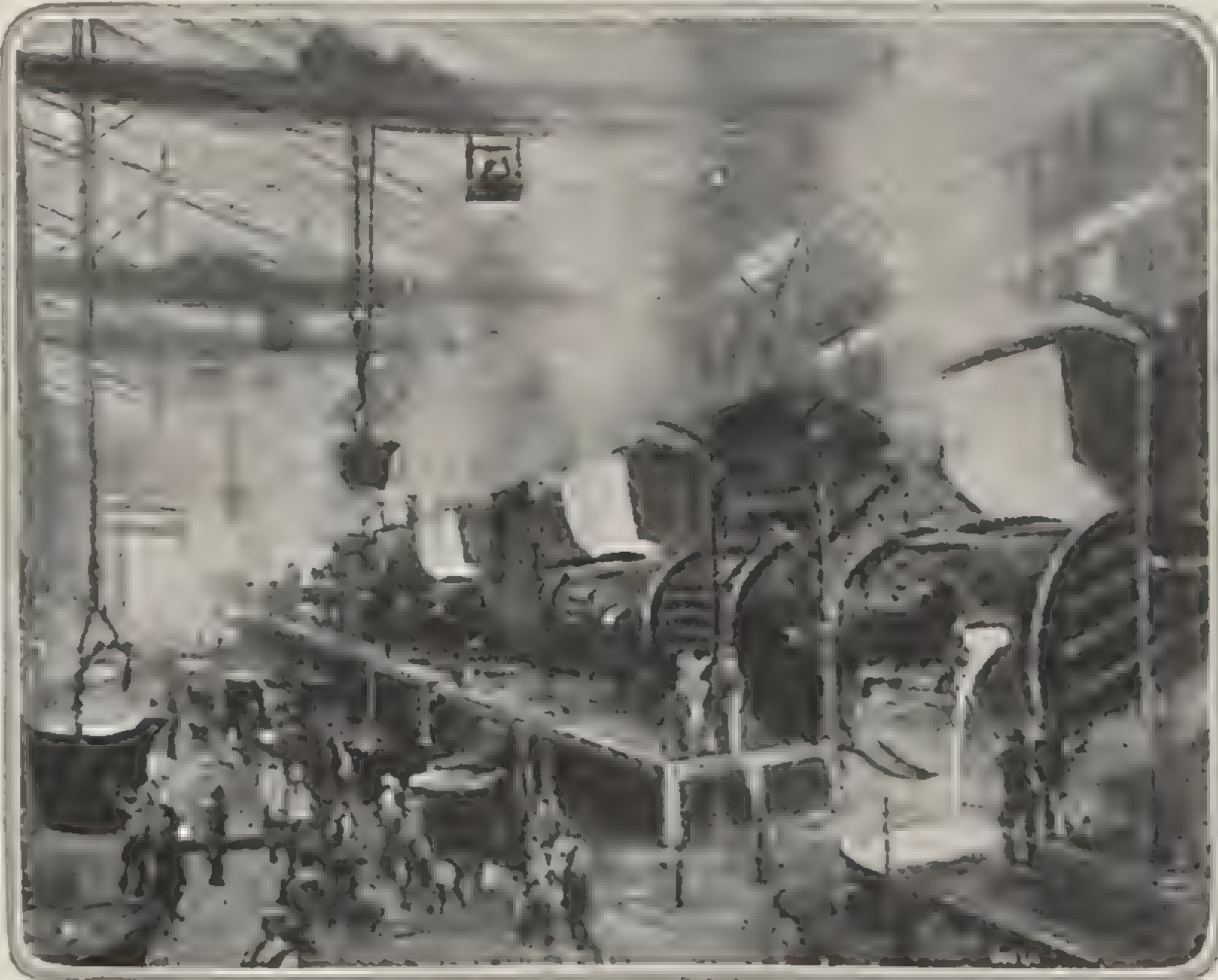
There were a rather surprising number of portraits for an exhibition of primitives, for the line which bounds that early period had not been closely drawn. In consequence, one found Botticelli, the painter of the rhythmic "Allegory of Spring," who can hardly be called a primitive, represented by a portrait of Giuliano de' Medici, while by Bronzino, who is not a primitive at all, was one of Maria di Cosimo de' Medici. Among the paintings of the central Italian and Lombard schools were portraits of Fiorenzo di Lorenzo, Penni, and Boltraffio. For yet greater human interest and more gorgeous representation of life and of men and women, one must turn to the Venetians, who were represented by Lorenzo Lotto, Jacopo Tintoretto, and many other masters not, as may be seen, to be classified as primitives.

While the exhibition was necessarily limited and far from all the big collections of the country were represented in it, it was invaluable to students of Italian art and gave to all lovers of art a glimpse of some of the wealth which our private collections contain.

REMBRANDT AS AN ETCHER

Another exhibition of very great importance opened in November, to continue until the end of March. This is a large and representative selection of Rembrandt etchings from the J. Pierpont Morgan collection and is shown at the New York Public Library. The catalogue of the exhibition most fitly refers to Rembrandt as "the great etcher whose work is ever as worthy of repetition and as welcome as that of Shakspeare's plays or the symphonies of Beethoven." The selection of etchings is such as to show the great versatility of Rembrandt: not only as to subject, but in manner and technique, and to make clear that sympathy and bigness of conception which made it possible for him to paint or etch the humblest scene or incident and make of it something of eternal greatness.

For the present, the arrangement of the etchings is chronological and offers (Continued on page 90)



Peter A. Juley

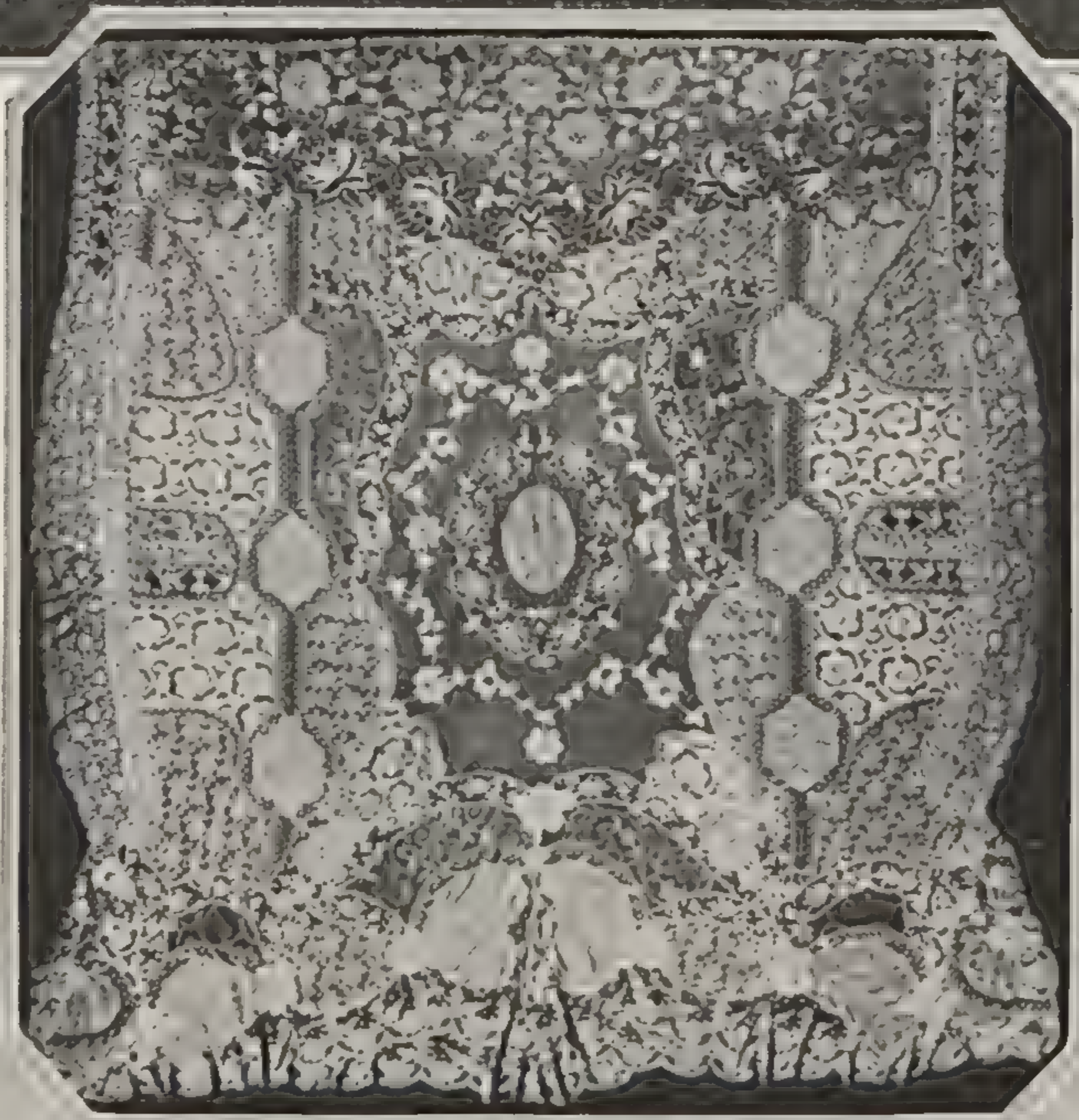
In a Utah copper mine, Jonas Lie has found a subject worthy of his brush, and he portrays this great work of American engineering with a vigour and brilliancy of colour worthy of the subject. "The Smelters" affords opportunity for a striking and beautiful study of the glow of molten metal and the violet blue haze of smoke and steam. These canvases are now on view at the Knoedler galleries



# A TROUSSEAU of LINENS for the BRIDE of TO-DAY



The bride's valuable linens are not stored in a chest, as they were in former days; there is a well-appointed linen-room devoted solely to them. In the room pictured above, the drawers are attractively finished in cretonne. Each cabinet contains thirty drawers, protected with sliding doors of glass; linen-room and linens and laces on this page from Ottilie Brand



Mrs. Leroy Baldwin's very beautiful bedspread represents a veritable collection of rare old laces and embroideries and what may be done with them, if done with artistry



In the generous stock of towels are some of exceptionally fine weave and elaborate design. Above an insertion of Venetian lace on a towel of bird's-eye linen is a wide Venetian point wreath of pleasing pattern, a handsome setting for the monogram



This hand-woven table napkin of satin-striped damask is marked in a rarely distinctive fashion. The monogram is a beautiful example of Burano lace

THROUGH all the civilized ages, women have had an inborn love for beautiful linens and have regarded them as possessions to be highly prized. In Europe, the household linen often formed the major part of the dowry, and the ancient and almost universal custom was to provide the bride with a chest or coffer for the treasured pieces. In the Lowlands, the young girl began at the age of thirteen to weave her own linens, plying distaff and spindle. As soon as each piece was woven and marked, perhaps with intricate embroidery, it was laid away in the carved wedding-chest, to be conveyed later to the bridegroom's home and there stowed away in wonderfully carved old presses, black with age.

The exquisite linens of the Venetian maiden were woven and embroidered for her, but hers was the choice of the *cassone*, often a veritable work of art. For the daughters of the noble houses, the greatest artists of that time designed coffers of monumental size and great magnificence; the painted panels usually represented some mythological tale, such as that of Cupid and Psyche, with cherubs sculptured in high relief. Fortunate indeed was the Italian bride who started on her wedding journey with a *cassone* painted by Andrea del Sarto, while for the daughters of the royal house of France such famous cabinetmakers as Boulle decorated the marriage coffers. Collectors take keen pleasure to-day in the possession of one of these *cassones* as an object of art. But no mere chest will serve for the linen of the modern bride, which is verily a formidable array and requires imposing linen-rooms in which to care for it.

## THE LINEN-ROOM

In building or reconstructing a house, the fashionable woman devotes not a little thought to the linen-room. After the architect has devised a space that is dry and well lighted, the specialist comes in and installs attractive cupboards, with shelves or groups of drawers finished with chintzes, brocades, or lace-covered pads. Where the desire is for the picturesque rather than for an elegance of detail, the shelves are edged with bands of linen or scrim, quaintly worked in cross-stitch after the fashion of some European housewives.

Lavender is the traditional sachet for the linen-room, though orris is also popular for its clean and refreshing perfume. One very fastidious woman directs her laundress to put a piece of orris-root into the water while washing, and it seems to give a faint hint of violets to the linen. A practical detail of the linen-room is the horse on which the pieces may be hung to air as they arrive from the laundry; later they are classified, tied in separate groups with ribbon, and returned to their respective places.

When the linen stock is a large one, a convenient method is that of marking the shelves or drawers with small numbers that are almost invisible except to the linen-maid, who consults her index in this way to learn where each article belongs. In a valuable collection of linen, it is important to keep accurate lists, and experts are in many cases called in to take an annual inventory. As the weaves of linens and laces are then photographed and listed, this inventory makes an interesting addition to the "house book."

The repairing of the linens is an important task of the linen-maid, who is taught to follow the weave of the material in order to make the repair invisible. If the linen is of great value, then it is usual to call in a well-known specialist in linens who has learned in France the art of the *stoppeur*; it is impossible for the eye to detect her mending, with such exquisitely minute care is it done.



The pessimist who delights in croaking that needlework is a lost art should view the linen-chest of the fashionable bride, where the finest weaves and hand-work of women of all lands are assembled in a collection worthy of an empress. In these exquisite trousseaux are numbered linens, hand-woven damasks with insertions of Venetian lace, Italian linens with cut-work, and embroideries of all kinds. Nowadays one cannot picture a young woman finding time during her girlhood to weave even enough linen for a handkerchief, much less the amount for the following list of trousseau linens, which has been compiled by an authority on the subject as the correct linen equipment for the fashionable bride of to-day.

- 6 cloths 2 yards square
- 6 dozen napkins to match
- 4 cloths 2 1/4 yards square
- 4 dozen napkins to match
- 6 cloths 2 1/2 yards square
- 6 dozen napkins to match
- 1 cloth 2 1/2 by 3 yards
- 1 cloth 2 1/2 by 3 1/2 yards
- 2 dozen napkins to match
- 6 luncheon sets
- 6 tea cloths
- 3 dozen luncheon napkins
- 3 dozen tea napkins
- 1 banquet cloth
- 18 napkins to match
- 4 dozen hemstitched sheets
- 2 dozen scalloped sheets

The oval monogram is approved for damask napkins. The napkin below, in tea and luncheon sizes, has a cut-work monogram and a Venetian needle-point edge



- 6 dozen plain hemmed sheets
- 6 dozen huck towels, regulation size
- 3 dozen small guest-towels
- 3 dozen scalloped towels
- 6 dozen bath-towels
- 1 1/2 dozen bath-mats
- 1 1/2 dozen bath-sheets
- 1 dozen wash-cloths

The minimum cost of a trousseau of this kind would be \$2,545.

#### THE ENCOURAGEMENT OF HAND-WORK

The pieces which make up a linen trousseau designed by one of the leading houses include a beautiful luncheon cloth with Venetian embroidery and cut-work and a filet border. Tea cloths with the old *punto in aria* work, napkins with a Venetian needle-point edge, and hand-towels with *point de Paris* lace at one edge and hand-scalloping at the other go to make a trousseau that might vie in quality with the contents of the most luxurious Florentine *cassònes*. Never was the need greater than now to encourage the hand-work of women all over the world; and she who fears lest an outlay in fine linens might be regarded as a great extravagance may have the comforting conviction of being a beneficent patron in keeping this charming industry alive and prosperous.



(Left) This luncheon cloth of fine linen has an outer border of filet lace around squares of Venetian embroidery and cut-work

(Right) An exquisite example of old "punto in aria" borders the cream linen centre of this tea cloth. Linens on this page from Max Littwitz



(Below) A hand-woven damask cloth has an embroidered monogram. The napkins are embroidered to match; china and glass from Haviland; silver from Gorham; fruit from Hicks





## FOR THAT UP-TO-DATE PERSON, THE BABY



*Arabella has a bonnet  
With soft chifon ruffles on it,  
And a cover and a coat, both trimmed with lace.  
And she finds a bib convenient  
(For of course one must be lenient  
When a baby's dinner doesn't reach her face.)*

**A**RABELLA LUCILE BRADY

*Is an up-to-date young lady,  
Though she measures time by months (she's seen eight, maybe).  
For although she is so youthful  
She asserts—and she is truthful—  
That there's nothing quite so modern as a baby.*



*E'en in circles most exclusive  
Where newcomers are intrusive,  
She assures us that since Teddy ruled our land  
It's become a wide-spread custom  
To have babies—though it bust 'em  
To buy coats and frocks and blankets made by hand.*

**B**ABIES are really great philosophers. They confine their attention to essentials and look upon details, unless they take the form of pins, with calm indifference. Possibly this superiority comes from the comforting sense of being as well dressed as their station in life warrants, for, of course, every mother spends more time and money than she can afford on the selection of the small first clothes. Perhaps a properly constituted baby knows this instinctively and, therefore, has a calm assurance. It has been said that the layette is the most thoroughly successful collection of garments which a person possesses in the whole clothes cycle of life. It reached its real perfection a long time ago, and so is never very new, but, from year to year, it grows more simple and practical.—Occasionally something appears which seems like a novelty, but it is apt to turn out to be the idea of some far-off mother, belonging to a remote country or a still more remote century, revived and often improved upon. An example of this is the

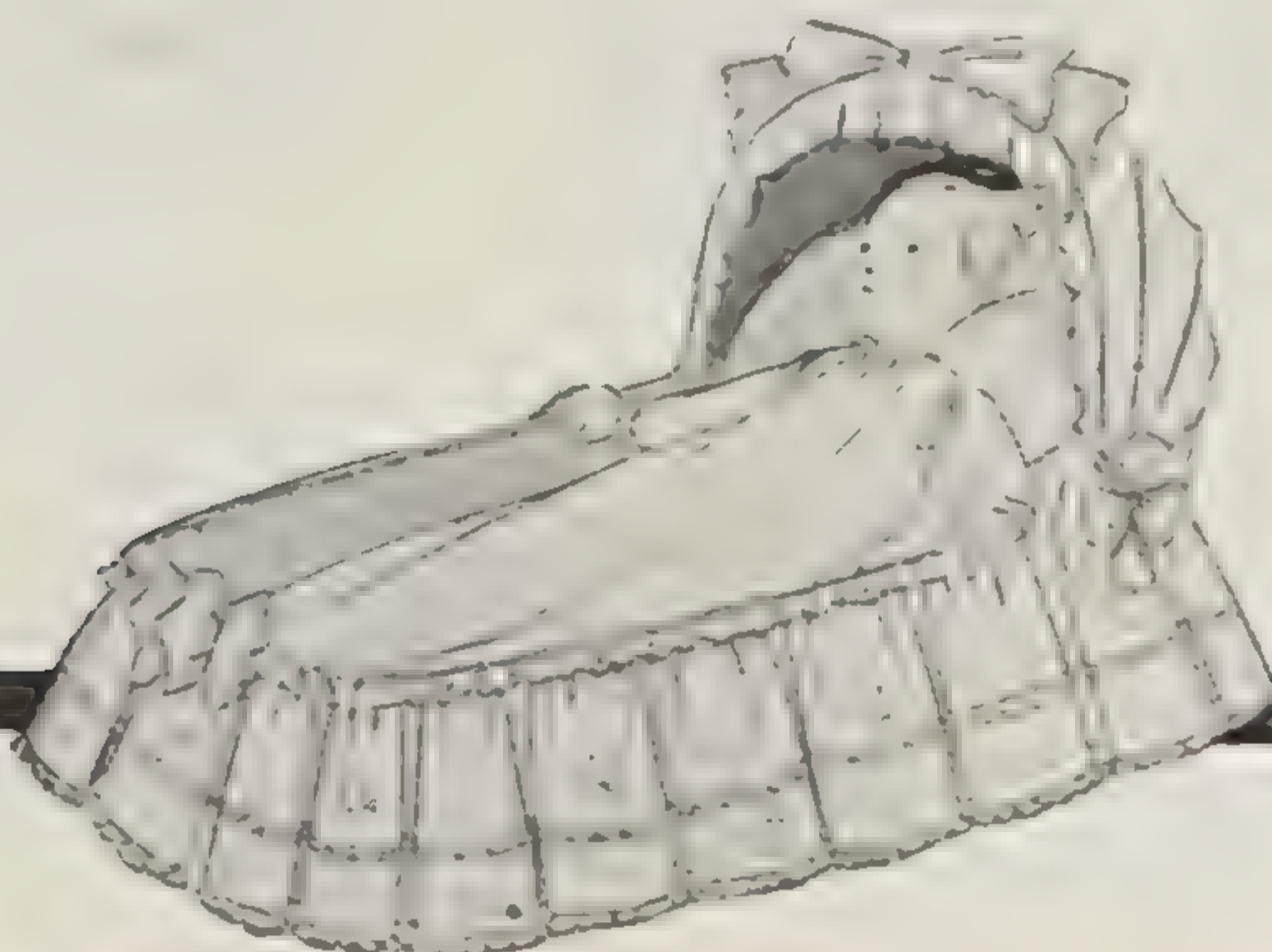


"Moses basket," made after the traditional form of that in which Pharaoh's daughter discovered the infant prophet. Of course, the twentieth century has had its effect upon it; in its present state it is covered with pink satin, veiled with hand-embroidered nainsook, and trimmed with real lace and bows of pink ribbon. This basket is sketched in the middle of this page at the bottom, and is used when carrying the baby about or displaying her to admiring friends. The petticoat sketched at the left is of fine nainsook, daintily tucked and trimmed with hand-embroidery and Valenciennes lace and insertion. The wrapper at the right is of pink crêpe de Chine bound with pink satin ribbon and feather-stitched in pink. It is from the days of Martha Washington that the 1918 cradle gets its inspiration. The one that is sketched in the middle of this page might have rocked the babies of the new republic—except for the fact that its rockers are up-to-date affairs which do not rock. The cradle is  
(Continued on page 92)

*Arabella cannot toddle  
(She's a nineteen eighteen model)  
So she has a bed of wicker, lined with silk.  
It is soft and pretty—very  
And it's quite as necessary  
As her Holt-apportioned bottlefuls of milk.*

*With a dainty frock on Sunday  
And a simpler one on Monday,  
She wears booties made of silk, with ribbons gay.  
And, as one sketch here discloses,  
Arabella, just like Moses,  
Takes siestas in a basket-bed by day.*

MODELS FROM GRANDE MAISON DE BLANC





# SMART FASHIONS *for* LIMITED INCOMES

THE woman who would be smartly and appropriately dressed on all occasions finds the season between winter and spring the most difficult of all. Perhaps this is because February sometimes brings wonderful spring-like days which make winter clothes seem commonplace and worn. Then, just as one is tempted to don the finery of spring, before one knows it, it is winter again and furs and wraps are pleasantly warm and welcome.

## THE MILITARY MODE

Nevertheless, at just this time, a woman often finds it necessary to purchase something to freshen up her wardrobe and to wear until the days are really warm. There is nothing more serviceable or more satisfactory than a suit for these latter months of winter, and there are so many real bargains offered that shopping for it should not be difficult. For several seasons, while recognizing its usefulness, we have not given to the tailored suit the enthusiasm which it deserves. Of course, the one-piece dress and the top-coat have been a wonderful convenience, but, after all, they can never quite take the place of the trim tailored suit. Just now the *tailleur* is especially favoured by women

When the Warmth of Spring First Tempts One to Fling Aside the Winter Garment of Fur or Velvet, It Is Wise to Substitute a Suit

in various smart combinations for \$85.

A one-piece dress that might easily be copied in navy blue serge is pictured in the middle of this page at the left, and is as straight and simple as a daytime frock could be. The straight line is broken at the waist by a narrow patent leather belt. Fine cordings form a most attractive trimming, and several rows of these run down over the hips at either side of the back and front, ending in darts, embroidered in black silk. The gown fastens with small buttons which extend all the way down the back. Trimness is the distinctive feature of this dress. The sleeves are close fitting; a satin tie in colour or in black is worn about the neck.

The tunic dress is still an excellent investment for the woman of limited means. In a dress of the type shown at the lower left on this page, one may combine two materials without danger of that "homemade" appearance which is so distasteful to the smart woman. Plain and brocaded chiffon would make this a very pretty afternoon gown. A narrow band of fur is an effective trimming when combined with chiffon, and here it is used on both bodice and skirt. The brocaded chiffon makes the narrow underskirt and there is a wide crushed belt of the same supple and decorative material.



*This daytime frock of navy blue serge Hooverizes on trimming and makes up for it in trimness—a patent leather belt and a satin tie are the only accessories it sanctions*



*To be military but not manish is a somewhat difficult goal which this suit has attained. It would be very smart in khaki coloured gabardine with a brown suede belt*



*Chiffon seems to have a gift for being graceful—and especially when it is combined with brocaded chiffon and bands of fur as in this afternoon frock*

who are doing war relief and Red Cross work, and many coats and skirts have been designed for this service. Frequently they have been inspired by the uniforms of the army and navy, and too often the result has been unbecomingly masculine and inappropriate. However, a suit which has just a suggestion of the military modes is extremely smart; the one illustrated in the middle of this page, at the right, is quite warlike enough even for the enthusiastic war worker. This model is especially suited to khaki coloured gabardine belted with dark brown suede. The belt, which is an important detail, slips under fine cartridge pleats at either side, and the uneven line at the bottom of the coat counteracts any suggestion of masculinity. A gay lining of soft printed silk in two colours is appropriate for a suit of this type. The skirt, which has corded seams, is cut in two pieces and hangs in even fulness. This suit would be equally attractive in navy blue gabardine, with a belt of blue gray suede. This

model might be copied very inexpensively; made to order by a New York tailor, it would cost \$85.

## A SUIT FOR COUNTRY WEAR

Wool velours will be as popular for spring clothes for the country as it has been for those for winter wear. A combination of plaid and plain material is very smart; the sketch at the lower right in this page is an example of how effectively these two materials may be used together. The sack coat is of a dark green velours and fastens up high at the neck with invisible hooks and eyes. The buttons and buttonholes form a trimming at the bottom of the coat, which is lined with cream white silk. The sleeves are straight, with a circular line which repeats itself in a narrow band in place of the regulation cuff. The skirt of plaid velours, checked in large green and white checks, hangs perfectly straight, in medium fulness. This suit may be copied



*Some suits maintain a perfect impartiality towards plain and plaid materials. This model has a coat of green velours and a green and white checked skirt*



THE SHOPS MAKE THESE EXCELLENT NEW

YEAR'S RESOLUTIONS — BUT OF COURSE

THEY WILL NOT BE ALLOWED TO KEEP THEM



An envelope chemise is one way for a bit of flesh coloured crêpe de Chine, some dainty French Valenciennes lace, and double shoulder-straps of narrow satin ribbon to make themselves quite irresistible; \$2.95

If she looks a trifle superior it is the consciousness of a good design well carried out in her lace-trimmed nightgown of flesh coloured crêpe de Chine, with a cluster of tiny tucks on the Empire front; \$5.95



(Left) It's fragile and it hasn't any sleeves, but these are points in favour of a nightgown. In addition, it has the merits of batiste, shirring, and Valenciennes lace; \$1.50. The petticoat is a fluffy affair of nainsook with a pointed flounce trimmed with Valenciennes lace and a bow of satin ribbon; \$2.90



It is no wonder that lingerie is a passion with all womankind when lingerie may mean a wisp of nainsook with Philippine embroidery and touches of filet lace and satin ribbon; \$4.75. Plain chemise with the same top; \$3.90; nightgown to match; \$6.50

Just to show how simple she could be without sacrificing one whit of charm, she used naught but hemstitching to trim her chemise of flesh coloured satin; \$2.95. Knickerbockers to match, shirred on an elastic band and trimmed with ribbons; \$3.95

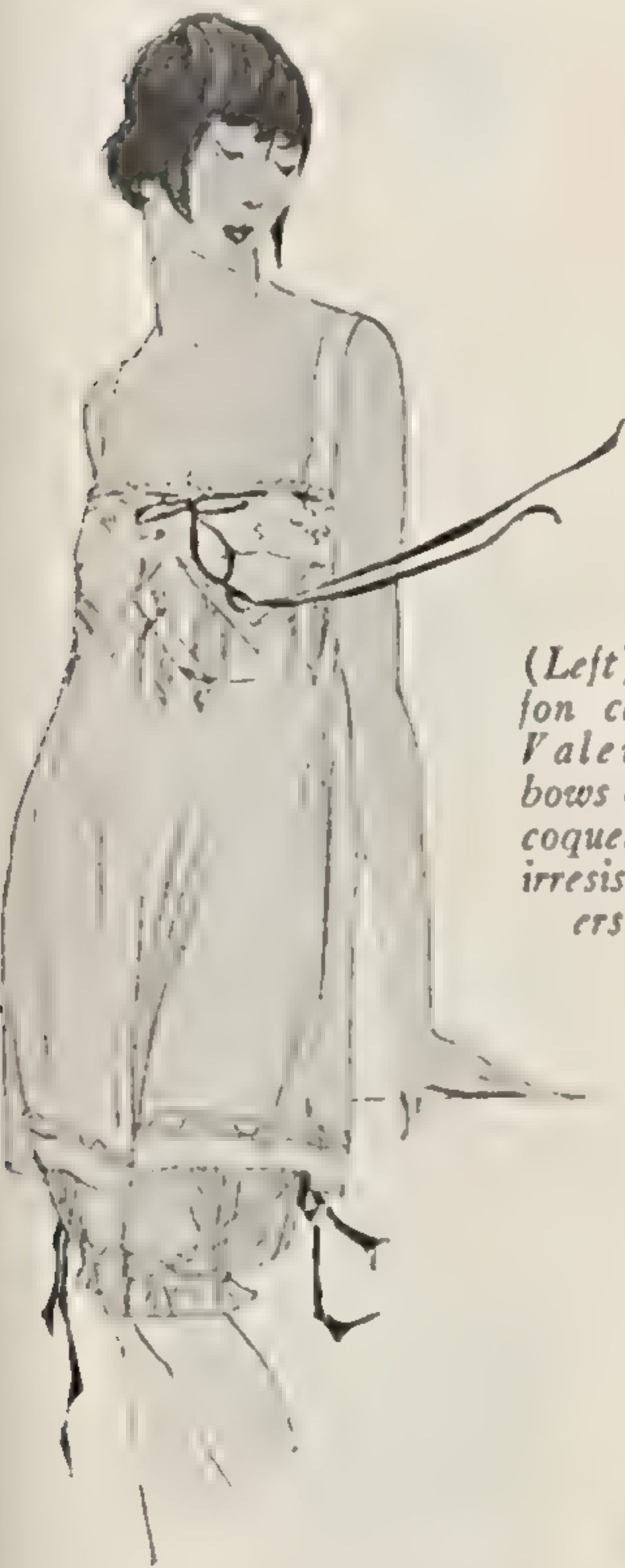


The yoke and the shoulder-straps of her flesh coloured crêpe de Chine nightgown are of lace in a filet design, with blue satin ribbon cunningly worked in and out; \$4.95

Lingerie is a synonym for allurements; here is a proof in white batiste with Philippine hand-embroidery and linen lace and insertion laid on in a dainty design. Bows of ribbon trim the shoulders and the front of this gown; \$3.95

It cannot be her camisole that caused that look of discontent, for the camisole is of tucked flesh coloured crêpe de Chine, with French Valenciennes lace and blue ribbon; \$2.95

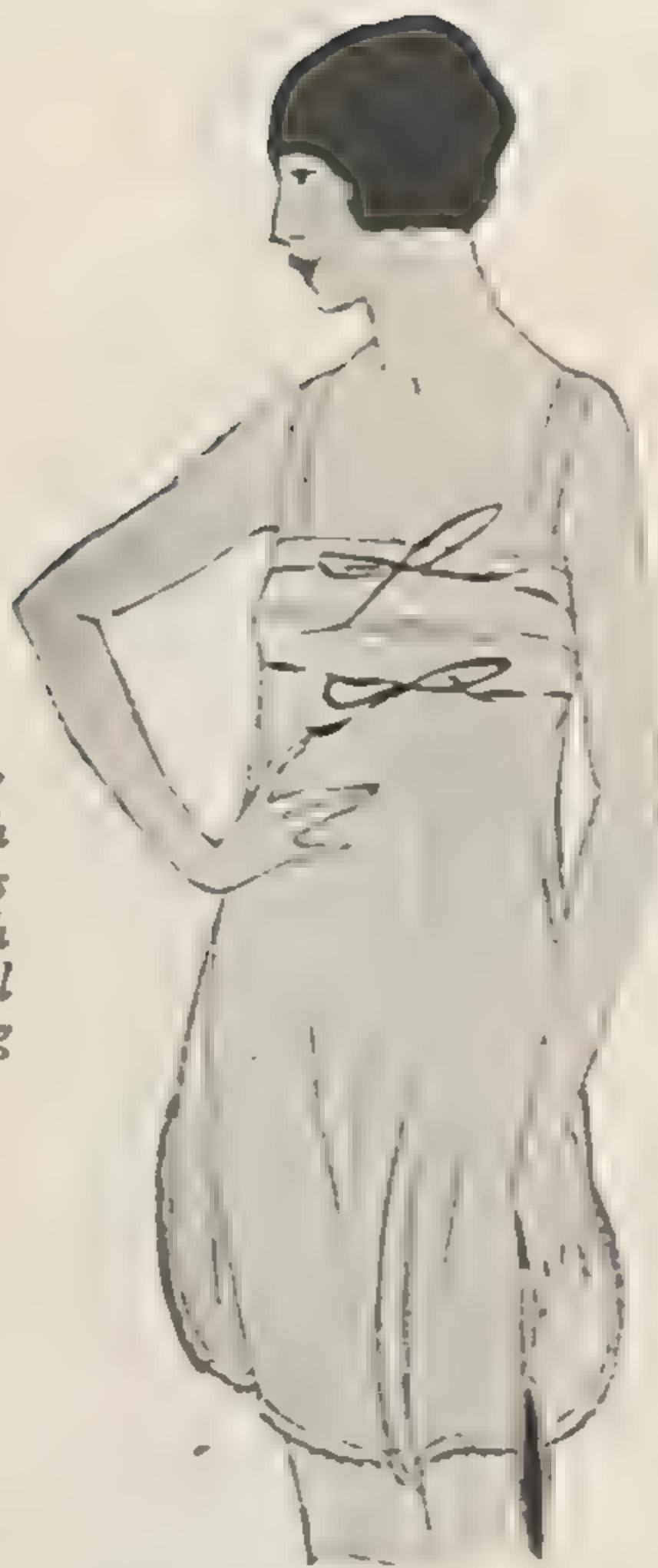




(Left) Flesh coloured chif-fon cloth, trimmed with Valenciennes lace and bows of ribbon, makes the coquetry of this chemise irresistible; \$4.95; knick-ers to match; \$5.95



(Right) A chemise of pale pink crêpe de Chine, with ribbon shoulder-straps and ribbons run through rows of hemstitching, will survive much laundering and wear; \$1.95



Crêpe de Chine, always popular, is both attractive and practical when trimmed with hemstitching and ribbon bows. Rows of fine shirring below the high waist-line make this nightgown distinctive; \$4.95

CUSTOM CANNOT STALE THE  
INFINITE VARIETY OF THE  
JANUARY UNDERWEAR SALES



The Philippines have gone in for fine embroidery since the U-boats have interferred a bit with our supplies of French underwear. This nightgown is hand-embroidered and scalloped; \$1.95; envelope chemise to match; \$1.95



A nightgown of batiste, with Philippine embroidery and scalloped edges and a tendency to run very much to ribbons, comes in white only, with bows and streamers of pink or blue silk, and may be bought for \$1.95



A chemise of white batiste has Philippine embroidery for trimming and is of excellent cut; \$2.95; the drawers to match are slashed at the sides, which gives them a chance to indulge in satin bows; \$1.95

In these days of trans-parent blouses, the under-bodice has become an im-portant factor in dress. This one of wash satin, trimmed with real Irish insertion and Valenciennes lace, is an ex-cel-lent value at \$2.90. A petticoat of white or pink crêpe de Chine and filet pattern lace is \$3.95

An envelope chemise of batiste has an unusual design of Philippine em-broidery; \$2.95. (Nightgown to match; \$2.95.) The petticoat is a French hand-embroidered one that will wear well; \$2.10



# SEEN in the SHOPS

*Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York*



*One may be dainty, even in sports clothes and yet practical withal, in a ruffled blouse of white batiste, \$7.50, and a silk poplin skirt, in white, beige, or gray; \$14.50*

*Soft voile, hand-embroidered with eyelets and dots, and crisp organdy collar and cuffs are equally responsible for the success of this little blouse; price, \$3.85*



*Georgette crêpe becomes a charmingly informal friend in this frock of simple and distinctive design; this model may be had in a wide range of colours; \$29.50*

*A smart and useful costume for sports wear is a tucked blouse of heavy white tub silk, \$12.75, and a severe well-fitted skirt of shrunken white flannel; \$12.75*



*Athletics or war work will be the more successful because of a comfortable knock-about suit of wool jersey; this model has patch pockets on coat and skirt and comes in various colours; \$35*

**A**T JUST this time each year the shops have a special interest for all of us, for it is then that they offer the first welcome harbingers of spring. For the woman who is planning her wardrobe preparatory to her annual trip to climes less rigorous than these, the new silks and wash materials and suits and frocks will supply the need for garments less warm than those she has been wearing. And for those of us who remain in town, these new models give a forecast of the coming mode. This year there is also a new field of fashions to be considered, for many women are planning to spend the winter near brothers, sons, or husbands in the cantonments and training-camps of the South and must stock their wardrobes accordingly. They will need to be supplied with smart and well-made skirts and blouses and the ever-useful sweater, and the shops are well equipped to supply these demands.

## A BLOUSE OF TUB SILK

At least one blouse of tub silk is essential in a well-planned wardrobe; an excellent model in heavy white silk of a very fine texture is illustrated in the middle of this page, at the right. Tucks of alternating widths form the front and the cuffs. The cuffs are linked with pearl buttons, which are also used to fasten the blouse. In the same sketch is shown a well-tailored skirt of shrunken white flannel. Very straight as to silhouette and having a slightly gathered back, this severe type of skirt is exceedingly smart;

even the flaps of the pockets are carefully buttoned back to prevent any suggestion of loose ends.

There are many women who prefer to carry softness of line and texture even into the realms of sport, and the blouse and skirt sketched at the upper left on this page meet this demand while filling also the practical demands of sports. The skirt is of silk poplin; it is buttoned on either side and has a wide crushed belt. The buttons are covered with the same material and trimmed with narrow crossed bands. This skirt may be had in white, beige, or gray. The hand-made blouse is of sheer white batiste, hemstitched and tucked, with fine cording at the armholes and cuffs. The ruffled fichu is softly and becomingly draped.

## FOR SPORTS WEAR

In the sketch at the lower right on this page, is a skirt of white cotton suède cloth with a lustrous satin finish which is not impaired by the severest tubbing. The slight fulness of the straight skirt is gathered under a wide soft belt which has bound buttonholes and large pearl buttons. These buttons and buttonholes are repeated in the deep inset pockets. The blouse is of coloured handkerchief linen, with a rolling collar and turn-back cuffs of a heavier linen, in white. This waist is unusually well finished and comes in gold, French blue, rose, or all white.

Another blouse of attractive design is sketched in the middle of this page at

(Continued on page 96)



*This trim young person wears a skirt of white cotton suède cloth with a lustrous satin finish; \$6.75. Her blouse is of coloured handkerchief linen and is made in gold, French blue, rose, and white; \$5.50*



## VOGUE PATTERN SERVICE

For Southern Wear, the New Frocks Lay a Sure Foundation for the Wardrobe and Make the Planning of It a Pleasant Distraction



Waist No. A4077; Skirt No. A4078. The combination of plain and checked material illustrates its cleverness anew



Frock No. A4070. The accepted one-piece model, slightly draped, won the approval of a trim little frock of tub silk

Note—Complete descriptions of all patterns will be found on pages 94 and 96



Frock No. A4079. Satin and chiffon are pleasantly combined with net and lace for a frock that may be worn at tea



Frock No. A4080. A convenient frock of silk or wool jersey may either slip over the head or button in the back



Waist No. A4073; Skirt No. A4074. Tunic, collar, and ribbons are novel features of this gown

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, smock, lingerie, or child's pattern; \$1 for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state sizes, and order from

VOGUE PATTERN SERVICE, 19 WEST 44TH STREET, NEW YORK CITY

Vogue patterns may be purchased at the Vogue Pattern Sales Rooms:

NEW YORK CITY: 19 West 44th Street

NEWARK, N. J.: L. Bamberger & Co.

PHILADELPHIA: Empire Building (Room 304), 13th and Walnut Streets

BALTIMORE: The Flower House Studio, Charles and Hamilton Streets

PROVIDENCE: Gladding Dry Goods Co.

BOSTON: 149 Tremont Street (Room 605)

BUFFALO, N. Y.: Flint & Kent

PITTSBURGH: Joseph Horne & Co., 5th and Penn Avenues

CLEVELAND: Hallé Brothers, Euclid Avenue

CHICAGO: Stevens Building (Room 932) 20 N. Wabash Avenue

ATLANTA: The Smart Shop, Connally Building (Room 203)

LOS ANGELES, CAL.: Bullock's

SAN FRANCISCO: 233 Grant Avenue, Joseph Building

SEATTLE: The Griffin Specialty Shop, 1602 Second Avenue

MONTREAL, CANADA: The Children's Shop, 43 McGill College Avenue

LONDON, E. C., ENGLAND: Rolls House, Breems Building



Waist No. A4075; Skirt No. A4076. This frock would be equally smart in silk or gingham





Waist No. A4028; Skirt No. A4029. This frock is equally successful in satin or in the less formal sports silks



Waist No. A4088; Skirt No. A4089. Both vest and sleeveless sweater come in this distinctive pattern



Frock No. A4093. New lines give the slender effect in this frock of figured and plain silks



Waist No. A4091; Skirt No. A4092. This blouse has long or short sleeves; the skirt is in one piece



Frock No. A4072. A new high collar or a new neck-line are equally interesting for this frock, cut in two pieces.

SMART COLLARS AND TUNICS AND BELTS ALL DO THEIR BIT TO MAKE

DISTINCTIVE THESE FROCKS DESIGNED FOR WAR-TIME SIMPLICITY

Complete descriptions of all patterns will be found on pages 94 and 96



Frock No. A3965. Both the long and becoming surplice line and the tunic give the desired slender silhouette



Waist No. A3735; Skirt No. A3736. Cutting the belt in one piece with the frock gives a particularly becoming line



Frock No. A3864. Embroidery in soft coloured worsted is an interesting trimming for a frock of soft wool jersey



Waist No. A4084; Skirt No. A4085. The collar and pockets are distinctive features of this skirt and costume blouse



EQUALLY ADAPTED TO SILK OR WOOL FABRICS ARE  
THESE NEW MODELS FOR STREET AND SPORTS WEAR



Coat No. A4104; Skirt No. A4105.  
The revers, collar, and hip yoke are  
notable in this suit of silk or the  
new wool piqué, called piquellaine



Coat No. A4108; Skirt No. A4109.  
The skirt is cut on slim lines, and  
there is a vest effect front and  
back, and a new collar-line



Coat No. A3710; Skirt No. A3711.  
A coat of wool jersey is set off by  
a skirt and smart collar of striped  
and multicoloured wool



Coat No. A4102; Skirt No. A4103.  
The silk gingham offers attractive  
possibilities and achieve the slen-  
derness of line so desirable just now

Note—Complete de-  
scriptions of all pat-  
terns will be found  
on pages 94 and 96



Coat No. A4100; Skirt No. A4101.  
Belt and pockets are cut in one  
with the back, with set-in pleated  
sections



Frock No. A4097. The sleeveless  
French sweater appears in new  
guise in this little checked coat  
over a frock cut in two pieces

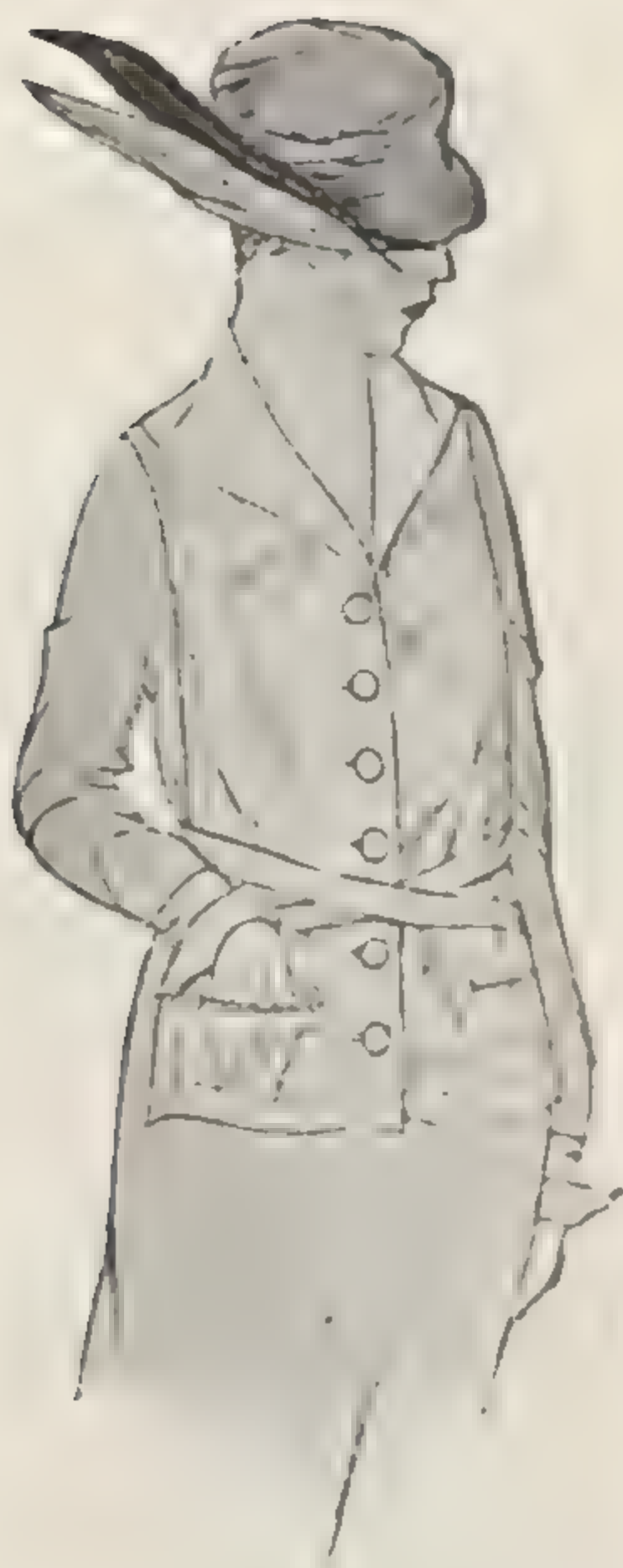


Coat No. A4098; Skirt No. A4099.  
Worthy of note are the novel  
pockets and the surplice effect  
which is always so becoming



Coat No. A4106; Skirt No. A4107.  
A suit of silk or wool is banded to  
give a vest effect and hold the sash  
in place





Blouse No. A4110. Simply add kimono sleeves, and the popular trench vest becomes a blouse to be worn over the skirt



Blouse No. A3935. A slip-on blouse of white chiffon is belted in blue silk and trimmed with blue embroidery and buttons of carved lapis lazuli



Blouse No. A3946. Silk jersey is a serviceable material for this separate blouse. Its trimming may be an embroidery of very narrow silk braid



Blouse No. A4096. Developed in tub satin, such a blouse as this may be worn with a sports skirt of the new burbura cloth



Blouse No. A4069. When the collar, cuffs, and shoulder-yoke match the skirt, the resulting effect is that of a costume



Blouse No. 3961. This blouse, which fastens by lacing down the front, would be dainty in striped handkerchief linen, with collar and cuffs of fine piqué

Note—Complete descriptions of all patterns will be found on pages 94 and 96



Blouse A4018. The waistcoat blouse is smart. It has a convertible collar that may be worn high or low, as one pleases



Blouse No. A3963. Collar and cuffs of sheerest organdy accompany the blouse of gingham

Blouse No. A4063. Vest and sleeves of chiffon make this crêpe de Chine blouse unusual

#### A WIDE SELECTION OF SEPARATE BLOUSES AND SKIRTS

HAS BEEN DESIGNED TO APPEAL TO THE SMART WOMAN



Skirt No. A4060. A narrow skirt is in two pieces, draped low at the sides



Skirt No. A4068. The side panel with its pocket is of a contrasting material



Skirt No. A4061. The pockets are cut in one with the front panel of the skirt



Skirt No. A4071. The drapery is adjusted to conceal convenient pockets



Skirt No. A4062. A one-piece skirt has yoke and pockets cut in another piece



Skirt No. A4067. Skirts with back and front panels are now much in favour





*the soup of the epicure*



*The music of your  
children's laughter*

It is largely a matter of dinner!

Soup is but one small item in the menage, but it is a significant fact that "golden lads and lassies" dwell in the homes where Franco-American Soups are served. The parents who are most solicitous for their children's health are precisely those who most appreciate the splendidly nourishing quality of Franco-American Soups.

Health, economy (that true economy of *the best*), social satisfaction, and the joy of fine food all dictate the daily use of Franco-American Soups.

The "French deliciousness" in these soups is not gained at the expense of wholesomeness. Take, for example, the Franco-American Vegetable Thick Soup—a dish to delight the ravenous appetite, yield a deal of nourishment, and promote the youthful digestion.

Strong, pure beef juices give their tonic stimulation to the blend, which is deliciously compounded of sweetest carrots, whitest of onions and turnips and celery, ruddiest, juiciest tomatoes, spicy leeks, tender June peas, fine, firm cabbage and dainty spices.

May your grocer send it to you?

*Merely heat before serving*

*At the better stores*



# Franco - American Soups

Tomato  
Chicken  
Clam Chowder  
Chicken Consommé  
Beef  
Bouillon

Mock Turtle  
Chicken Gumbo  
Consommé  
Pea  
Julienne  
Clam Broth

Vegetable Thick  
Ox Tail Thick  
Clear Vegetable  
Clear Ox Tail  
Mulligatawny  
Mutton Broth

Green Turtle Thick

Clear Green Turtle

*Franco-American Broths  
for Invalids and Children*

Can you be too careful about the sick diet? "Good enough" is an expression that should never be heard in the sick-room. Give the patient every possible advantage. Provide the strong, pure, scientifically-made Franco-American Broths, sterilized. Beef, Chicken, Mutton. 15 cents the can. At your grocer's.

HEALTH IN PURE SOUP





## Linen Opportunities for January at McCutcheon's

**J**ANUARY at "The Linen Store" will be a month of opportunity for the far-sighted—the opportunity not only to purchase at favorable prices, but also to anticipate coming increases in price.

The world-wide scarcity of flax which has heretofore come in large measure from Belgium and Russia, the difficulties of obtaining labor for manufacturing Linen, and the high rates for ocean transportation have combined to increase the cost of Linens. Further and greater increases have already been announced.

During 1918 it is going to be more and more difficult to get Linens at any price.

Only extensive and fortunate buying many months ago has enabled us to keep prices at the level now prevailing at "The Linen Store."

Therefore, you will find it decidedly advantageous to lay in your supplies at this time.

The goods which we are now able to offer you could not be duplicated today at anywhere near their present prices.

*Purchasing at once will save you many dollars over the increased prices that are soon to come.*

*Send for new booklet, "January Opportunities at 'The Linen Store'."*

Registered Trade Mark



Fifth Avenue New York



Courtesy of George H. Doran Company

*The eyes of Sir Louis (the Compleat Snob of "Freaks of Mayfair") have been known to fill with happy tears on seeing a Prince show My Lady how to eat a cherry backwards, stalk first*

## WHAT THEY READ

**A** DISTINGUISHED American publisher, now conspicuous in an even more strictly public service than that of issuing books for the multitude, once spoke disparagingly of books about books. It is lucky that nobody is able to determine once and for all the literary form in which the human spirit shall find expression. Tolstoi's final position led him to condemn all literature except that which had a definite purpose of promoting social reform. If the New England colonial theocracy had persisted, American literature would have produced naught but volumes of sermons, droning hymns, and horribly rural tales in verse, with here and there a laboured allegory. Books about books and their authors are not popular these days, perhaps because the younger adult reading generation of this time was made to read literary criticism at school when the critical faculty was not yet developed. Their children are going through the same fruitless course, so that the next generation is likely to be equally indifferent to books about books.

The natural order of a young person's reading would be, first, the masterpieces within his powers of enjoyment, and then, as a sequence to the curiosity aroused as to the authors of such masterpieces and as to the critical views of their works held by competent critics, the literary biography and discussion of the men and their books. To reverse this order is to baffle and puzzle young people with details and opinions concerning books with which they are totally unacquainted. Once one has come to love letters by an acquaintance with books worth reading, the discussion of masters and masterpieces becomes one of the most delightful forms of harmless self-indulgence. It reveals for us what we have read, sharpens and corrects our impressions, confirms our more intelligent judgments, and puts us in a glow of literary pleasure hardly to be found in any other way. Mr. Gamaliel Bradford's volume of literary portraiture and something more is justified of itself if it helps those who know the subjects of his essays to catch the joy that comes of basking in the mild rays of a clear critical faculty.

**A NATURALIST OF SOULS**, by GAMALIEL BRADFORD, contains the author's agreeable little essay upon the kind of writing that mainly makes up the volume, and ten other chapters, mostly examples of the method in question. Mr. Bradford will find it pretty hard to convince most readers, even of considerable acquaintance with English literature, that "The Anatomy of Melancholy" is a

popular book, just as he fails by his quoted extracts to prove the beauty and power that he finds in the poetry of John Donne. Incidentally, a passage from Shakspeare, quoted in this paper and regarded by Mr. Bradford as requiring "very careful reading," can have no possible difficulties for him or for anybody acquainted with the slightly archaic significance attached to the words "pented," "owes," and "retort." Of strictly popular papers, there are but two in the volume, that on Anthony Trollope and that on Alexandre Dumas, both admirably done. "Ovid Among the Goths" discusses a topic brilliantly handled by Gaston Boissier and makes one wish that Mr. Bradford's sound style had a little more of the Frenchman's lightness of touch. This is a volume for which the lovers of literature and literary portraiture will be grateful. (New York: Dodd, Mead and Company; \$2.50 net.)

### THE PROPER STUDY OF MANKIND

**THE FREAKS OF MAYFAIR**, by E. F. BENSON, comprises a series of character sketches by the author who first won fame by the timely publication of the startling "Dodo,"—timely, since now, after a lapse of some twenty years, "Dodo" placed in the midst of current fiction would find itself many times outclassed as a "shocker." "The Freaks of Mayfair," dedicated to "frank eyes and kindly ears," justifies its dedication, since it does no more than turn the searchlight of a humorous and not unkindly satire on the shams and absurdities of London society.

Cleverly written, with that quiet enjoyment of the foibles of one's neighbours which adds so much to the joy of life, the twelve sketches which make up this volume present (in more than readable form) twelve clearly defined and well-analyzed specimens of the modern cumberers of the earth. There is Aunt Georgie, whose masculine form was plainly some error on the part of nature, since "it was perfectly obvious even when he was quite a little boy that he was quite a little girl." There are "the Compleat Snobs," Sir Louis Marigold, Bart., of newly acquired wealth and title, and his wife, Lady Mary Marigold, impregnable in the seat of the scorners by virtue of her lineal descent from Arrahmedear, sometime King of Donegal, both finished scholars in the matter of Burke's Peerage. Better yet, there is the "Sea Green Incorruptible," who has "invariably behaved like a Christian and a lady (particularly a lady)" and of whom we echo

(Continued on page 76)







## WHAT THEY READ

(Continued from page 74)

the author's concluding sigh, "What on earth will the Recording Angel find to write in his book about her?"

Frolicsome age is aptly embodied in "The Grizzly Kittens," concrete examples of Oscar Wilde's assertion that "the tragedy of age is not that we are old, but that we are still young," while climbers, successful and unsuccessful, must cry, "*touché*" to many a thrust in the two sketches devoted to their ways and means. The book is exceptionally fortunate in its illustrations by George Plank, whose use of black and white is as clever as the author's use of the English language. (New York: George H. Doran Company; \$1.50 net.)

**THE HUMAN TRAGEDY**, by ANATOLE FRANCE, translated by ALFRED ALLINSON and illustrated by MICHEL SEVIER, is a holiday edition in royal octavo, handsomely illustrated in colour, of the "golden legend" of one Fra Giovanni, a follower of St. Francis of Assisi, as told by the well-known French author, Anatole France. The medieval setting is, of course, but a pretence for a study of human motives and experiences, yet the medieval note is consistently sustained and much of the felicity of phrasing of the French original has been carried over into the English translation. This atmosphere of an age more naive than our own is emphasized by the sixteen colour plates in the manner of the Italian primitives, the work of a Russian artist, Michel Sevier. (New York: John Lane Company; \$3 net.)

**FIGHTING FOR PEACE**

**ALL IN IT, KI CARRIES ON**, by MAJOR IAN HAY BEITH, is the continuation promised, "if Providence wills," "The Captain (now Major) Beith, in "The First Hundred Thousand," one of the most widely popular of the many books which have been made from the actual experiences of the men in the trenches. This second volume finds the famous Scotch regiment, battered, begrimed, and with ranks sadly thinned by their splendid work in the Battle of Loos, marching to what they anticipate as a month of rest and reorganization, only to find themselves, after a bare two days, ordered to one of the hottest sectors of the trench-line in Belgium, where they once more distinguish themselves.

"So," says the author, "you see us once more in harness, falling into the collar with energy, if not with fervour. We no longer regard war with the least enthusiasm: we have seen it face to face. Our sole purpose now is to screw our sturdy followers up to the requisite pitch of efficiency, and keep them remorselessly at that standard until the dawn of a triumphant and abiding peace."

Once in the scrimmage again, however, enthusiasm seems not to be lacking, nor the irrepressible Scotch sense of humour, which finds a jest, albeit often a caustic one, even in the midst of danger and discomfort beyond belief. Of especial interest at this moment of magnificent success for the British tanks is the story of the "Hush! Hush! Brigade," with its secrets so carefully guarded that only the vaguest rumours of it were known, even to the men higher up, until, after months of effort, it returned triumphant with its solution of the problem of combating the German machine guns, a solution which has now been conclusively established.

To the vast importance of the telephone in modern warfare and to the vast difficulties to be overcome in using it under fire is devoted a chapter called "Ye Merrie Buzzers," which, as its name indicates, does not fail to take account of the humorous side of trench telephoning and the idiosyncrasies of those all-important individuals, often wearers of the Distinguished Conduct Medal, who are known to the rank and file as the "Buzzers" or the "Iddy-Umpties" and who maintain, whatever the cost of life may be, those frail wires of communication which are the nerves of the modern army. Sanity, absence of pose, and an unfailing sense of humour guide the making of this keenly interesting book and assure it a public no less enthusiastic than that of "The First Hundred Thousand." Intensely dramatic is the scene in which, with magnificent courage, Angus M'Lachlan, single-handed, puts a German machine gun out of commission and pays with his life for the success which assures to his company the holding of the village they have captured. And in his tribute to "Madame," Major Beith says of the women of France what we would all say with him:

"All hail to you, Madame—the finest exponent, in all this War, of the art of Carrying On! We know now why France

(Continued on page 78)



Courtesy of John Lane Company

The medieval spirit of the text is well reflected in the colour plates by Michel Sevier, in the translation of "The Human Tragedy," by Anatole France

1865

1917

Established Over Half Century

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## WHAT THEY READ

(Continued from page 76)

is such a great country." (It should perhaps be said that to Tommy Atkins, "Carrying On" is somewhat equivalent to "sticking to the job.") (Boston and New York: Houghton, Mifflin Company; \$1.50 net.)

**WOODROW WILSON AND THE WORLD'S PEACE**, by GEORGE D. HERRON, will strike some admirers of the President as a conspicuous instance of an interpreter reading his own mind into the subject of his interpretation. Mr. Herron's book is made up of papers contributed to several European publications, most of them Continental. He is an avowed socialist and an uncompromising believer in the power of faith to accomplish the proper ends that men and nations seek. After that, he is an equally uncompromising advocate of continued war by the allies of the Entente until the Central Powers are brought to a readiness for joining in a guarantee of permanent peace and disarmament. In other words, he is for thoroughness in this war because he is and always has been a pacifist. When Mr. Herron "gets on his high horse," which he does rather frequently in the earlier papers of this book, his style is trying in the extreme, but when he gets off that much-abused beast he writes with sufficient simplicity, clearness, and force. His book would have been far more convincing had he submitted much of his copy to the blue pencil of a sober and sympathetic friend. The thoughtful reader would not then have been offended by superlatives, such as the assertion that this or that saying of Mr. Wilson is the most important uttered in ever so many centuries by any public man; that this "is the world's most breathless moment"; that "we should have to go back to the Crusades for even a partial analogy,"—that is, to the kind of idealistic turn that Mr. Wilson has given to the war. To tell the truth, while Mr. Herron has often interpreted Mr. Wilson wisely, he has also sometimes misinterpreted him, as he has certainly misinterpreted the earlier attitude of the Middle West toward the world conflict. In spite of grave faults, Mr. Herron's book is one of marked importance in the current discussion of the war, and his hopes for the future federation of the world, however extravagant in expression, are nobly and not impracticably idealistic. The frontispiece is an interesting photographic reproduction of Davidson's bust of the President. (New York: Mitchell Kennerley; \$1.25.)

**A TOP-FLOOR IDYL**, by GEORGE VAN SCHAIK, with a fetching frontispiece in colour by CHASE EMERSON, and a name that does not suggest the literary pursuits of the author, reads like the work of one who had been the diligent understudy of Mr. Locke in his decadence. Mr. Van Schaick's scene is laid in New York, mainly in the old West Side quarter, which some of its denizens would like to call Latin. "Idyl" in the title of the story were better replaced by "romance," for the book is far more romantic than idyllic. Mr. Van Schaick's hero is a man past forty who speaks of himself as old but secretly entertains the hopes of youth. His closest comrade is a distinguished portrait-painter with the prettiest possible turn for the harmlessly cynical epigram, and there is another artist person, an unconventional fat woman with gifts of the rarest kind. The story is told autobiographically, and the autobiographer does not conceal the fact that he is an eminent man of letters. With a delicate tact he declines to blow his own horn, but he permits admirers to pay him the highest compliments. Early in the tale, a sweet little Frenchwoman adds to the teeming population of New York by one male, who will in due course have the choice of being an American citizen or a

loyal son of France. As his father almost immediately perishes upon the field of battle and a stepfather is in due time supplied, one is permitted to guess that the youth will yet be one of us. Mr. Van Schaick writes with a persistent gaiety that blooms now and again into quips and cranks and wanton wiles of innocent merriment, but whether grave or gay he is always romantic. The loss of Hopkinson Smith has left a vacancy in the fiction of, by, and for Manhattan that Mr. Van Schaick seems ambitious of filling. (New York: Small, Maynard and Company; \$1.50 net.)

**APRON STRINGS**, by ELEANOR GATES, is a good story badly written. Its characters never advance beyond the stage of puppets, so that reading the tale gives somewhat the impression of attending an endlessly prolonged marionette show, or rather, it may be, a "movie" melodrama. Scene succeeds scene with that engaging inconsequence in which film dramas specialize, and such exposition as pretends to afford transitions or expound character has a literary flavour closely akin to that of those concise phrases which now and again break the film of a motion-picture play.

As to the story itself, it concerns a daughter born to be a happy wife and mother and, through the selfishness of her mother, robbed of her birthright. It is a good story, replete with possibilities, as many a novelist has proved. For, notwithstanding the publisher's assertion that the "story is new—because the conditions which make such a sacrifice possible are new," the story is as old as time. From Jephthah's daughter down, literature, (and life also, unfortunately) bristles with children sacrificed to the self-love of parents, and but a few years ago Henry Bordeaux built on that theme one of the finest of modern novels, "*La Peur de Vivre*," a work which passed through many editions and was crowned by the Académie Française, and which may in all truth be recommended "to all mothers who have daughters,"—or sons, either. As to the secondary theme of "Apron Strings"—the evil of a society which points the finger of scorn at the unmarried mother, but extends the ready hand of fellowship to the childless and unloving wife—that, indeed, is a modern problem, or, at least, one of which the world is newly conscious, but it is barely touched in this book and no light is thrown on its confusion of morals. (New York: Sully & Kleinteich; \$1.35.)

### THE IRISH QUESTION

**THE IRISH HOME-RULE CONVENTION**, is the title of a significant little book containing an admirable article by John Quinn, an Irishman who undertakes to speak for American opinion, a highly characteristic contribution by the sanest and noblest of Irish idealists, George W. Russell, better known as "A.E.," and a speech by Sir Horace Plunkett. If all Irishmen were as sane as these three, we should shortly see the Irish problem solved. Mr. Quinn has no doubt that the defeat of the Central Powers is a far more important matter even than home-rule for Ireland, ardently as he wishes to see that brought about. He condemns the Dublin rebellion of 1916, but recognizes the utter stupidity with which the British Government threw away the opportunity presented after that uprising was crushed. George Russell's paper has his usual luminous style and fine moderation. He examines the view of the three important Irish parties and does not despair of a compromise that shall yield a self-governing Ireland within the British Empire. The veteran Sir Horace Plunkett's address was delivered at Dundalk in June, 1917. (New York: The Macmillan Company; 50 cents net.)





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DETROIT





A lovely Egyptian bottle with a wing scarab for a stopper contains the new oriental perfume, a blending of many delicate odours of Southern flowers and herbs; two ounces, \$3.50; four ounces, \$7.

## ON HER DRESSING-TABLE

THE specialist who claims to have evolved a cream or remedy that will suit all skins is as antiquated as the village doctor who, armed with a bottle of pills, dispensed them broadcast regardless of age or symptoms.

A really modern authority who has given deep thought and research to this question of the wide diversity of skins lays great stress on the point that each individual case should have its own diagnosis and prescription. There are, of course, many excellent creams that are suited to the ordinary needs of a normal skin, but modern life is not conducive to all that is normal, and the bloom of youth is a fleeting and elusive thing. This is where the clever specialist is needed to save the situation—and the complexion.

### TO NOURISH THE SKIN

One noted authority on this subject says that if a skin is entirely normal the only preparation that is absolutely necessary is one that cleanses and nourishes. For this purpose, there is a cream that performs the functions of cleansing, preserving, and beautifying. It is to be applied lightly to the face, then wiped off, applied again, and left on as long as convenient; the latter process is to nourish the skin; the former is to cleanse it.

This specialist also calls our attention to another matter—the importance of nourishing the skin when one is dieting. In their effort to reduce to the desired slenderness, American women are apt to show in their faces the process of under-nourishing the body. During this time, therefore, the delicate natural colouring and contour of the face should be retained by using an external nourishment that the skin will rapidly absorb. A cream for this purpose may be bought for \$1.75, \$3.50, and \$5.25 a jar. A certain régime must be practised for this nourishing process. At night, a special cooling and whitening cream is used; it should be put on over the second application of the cream mentioned above and will be found to aid the skin in absorbing the cream and assimilating its nourishment. This cream costs \$2.80, \$5.25, and \$8.75 a jar.

For the normal skin, the occasional use of an oil which removes the dried skin, stimulates the circulation, and fortifies relaxed muscles, is recommended. This oil may be had for \$3.50 a bottle.

When one is fatigued, the face is greatly refreshed by spraying it with a

delightful liquid that has the soothing almond oil as its basis. This preparation softens, whitens, and refreshes, and may be applied with benefit even to a child's skin. A bottle costs \$2.10, \$4.20, \$7, or \$17.50.

There are special preparations for dry or discoloured skins, rashes, sunburn, scars, wrinkles, relaxed muscles, oily skins, and all the evils to which the complexion is heir. It is interesting to learn from this same authority, who has studied the subject thoroughly, that the two latter conditions, oily skins and relaxed muscles, are the result of poor circulation. Having found the cause, she finds it easy to prescribe the cure. Then there are some helpful suggestions in a treatment for developing or reducing the neck and caring for the hands and body generally, which, it is claimed, will restore or preserve the normal conditions and make the constant use of cosmetics unnecessary. A new chin-strap is arousing interest, because, when carefully fitted by the originator, it reduces or supports the chin without forcing the other muscles of the face out of place. And one of the best qualifications of this new beautifier is that it is not unsightly when in use; its cost is \$3. In conjunction with the strap one should use a tissue-builder that may be bought for \$1.50, and a muscle oil costing \$1.

### A NEW PERFUME

It is interesting to learn of a chemist who has established his laboratories in the South, the land of flowers and herbs, and after ten years' research work has combined different odours in a perfume that has a wonderful oriental fragrance and yet preserves the individuality that belongs to French perfumes. This American creation has its exotic charm intensified by an exquisite Egyptian bottle, the stopper of which is a wing scarab. It may be obtained in a two-ounce bottle for \$3.50 or in a four-ounce bottle for \$7. The toilet-water in the same odour, which is a very lasting one, may be bought for \$2.50, while the sachet powder to match comes in a one-ounce jar for \$1.25.

*Note.—Readers of Vogue enquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of issue of Vogue where the articles are shown.*



This toilet-set charms by its simplicity of design and pleasing finish of French ivory. There are nine pieces, each with a monogram in blue, pink, or black; \$6.94.

Hudson Seal Coat, pleated back, full skirt, with large Skunk Shawl Collar and Cuffs and pockets on sides, extremely stylish and becoming. Made in other suitable furs with various combinations.

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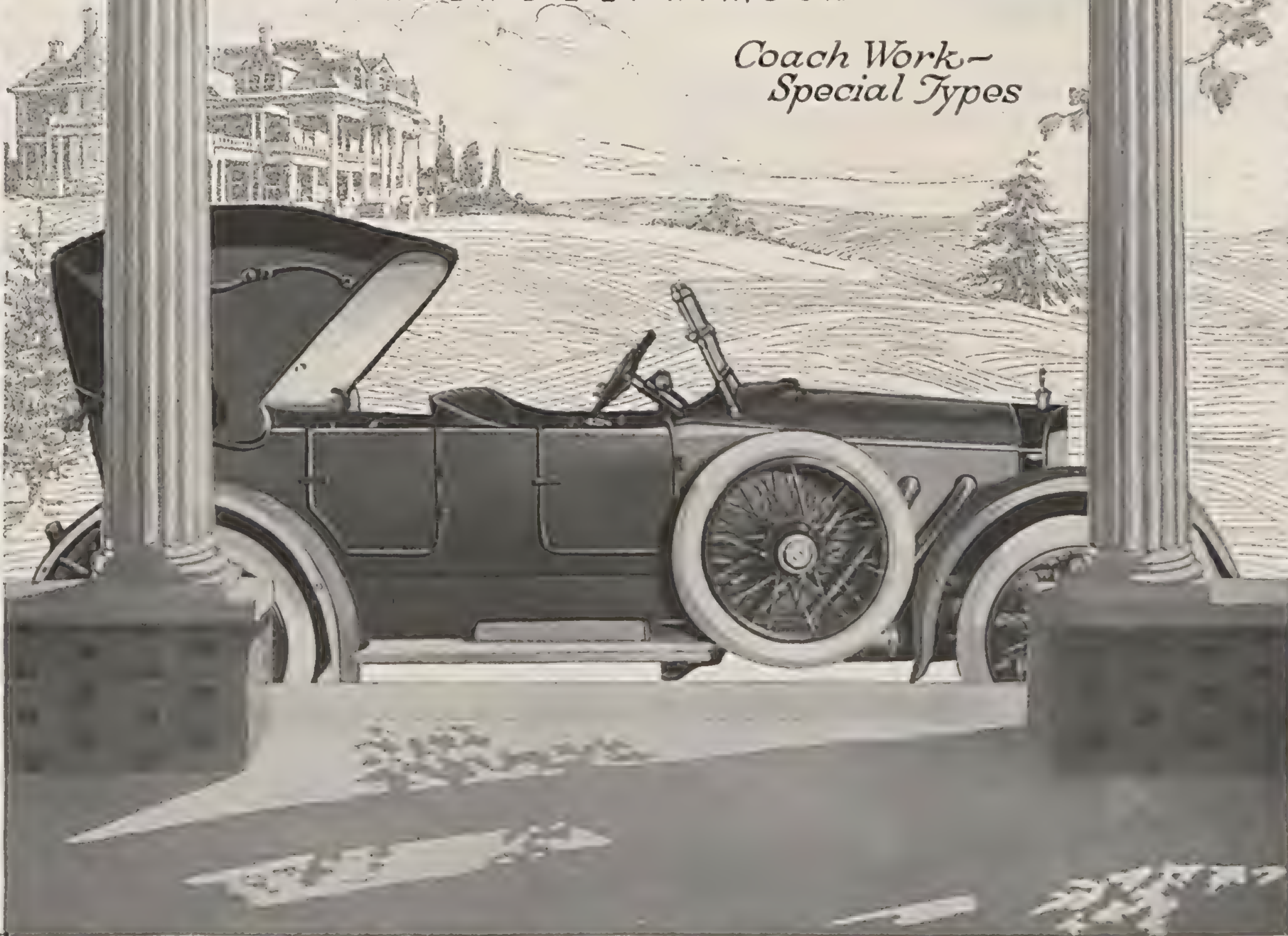


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## A S S E E N b y H I M

(Continued from page 53)



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*Exclusive Clothes  
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EVENING GOWNS  
*of Simple Elegance*  
SUMPTUOUS WRAPS & SUMMER FURS

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sea from there and go to Palm Beach. I may change my mind at the last moment and take my car and a party over to Porto Rico, or I may try to reach by ship our new possessions, the Virgin Islands.

## THE PLAIN DUTY OF A CITIZEN

But, wherever I go, it will be with a clear conscience, for I am not avoiding any duty. I have subscribed to Liberty Bonds and the Red Cross ambulance funds and all that. I have offered my yacht to the government and my personal services to my country. I believe I mentioned in a previous issue some Chicago friends who have clubbed together to raise enough money to establish a hospital for aviators in France. Every ship which sails takes away some friend on a mission of mercy bent. I must confess I was quite thrilled that sunny October day when I looked upon the many women, marching in the Red Cross parade, all bound eventually for "over there." One must bear in mind that this is a feminist year, and that we may yet have—some of us—to employ chauffeuses, and, of course, if we do, almost the first question will be that of a becoming and proper livery. Aviation has already opened a new profession to women, and a number are studying it in New York. Miss Law has made such a stunning success that she is a source of inspiration to others.

I wonder why there has been no restriction placed on the unlimited sale of military togs. From Fifth Avenue to Harlem and to the purlieus of the new Bowery, Eighth Avenue, all the clothiers and haberdashers, with a few distinguished exceptions, are displaying uniforms and khaki and military fittings. There are cheap goods, as well as those of the better grade. In the country, my servants tell me, there is a continual procession of scamps masquerading in uniforms and soliciting funds—beggars and impostors. There should be government supervision over all these things, just as much as over the food question.

## THE CREED OF CHEERFUL SUBMISSION

I have read the articles on food reforms. If the government requires certain food or insists, as it does in England, on rations and portions, I shall acquiesce with the best of good-will. If I am to be deprived of this or that, I can cheerfully go without; if a high tax is placed upon anything which I have been accustomed to use, I shall pay the tax cheerfully. The Hoover crusade has brought about excellent results. We, as a nation, eat too much and too often. Why the typical American breakfast should consist, especially at this time of the year, of grapefruit, cereal, eggs, and tea or coffee with rolls and butter, I cannot imagine, any more than I can see why turkey must be accompanied by cranberries and must be eaten on certain festive occasions. I have always breakfasted on tea and toast with perhaps marmalade, and now and then eggs or a glass of orange juice not requiring sugar.

For the rest, I have found New York at the beginning of the year more interesting than usual. Everybody collects something, and there have been wonderful sales of prints and bibelots and rare books and pictures. I confess I did not attend the "Diamond Jim" Brady sale. Too many things at the exhibition showed the florid taste of a sadly inartistic period that has, happily, passed. I could imagine those rooms, the dinners, the table decorations, and the people. Not only those of the newly rich sort, but others who should have known better, have lived amid inartistic surroundings. New York is brushing away the cobwebs; we have left the brownstone age

behind. Take the new bankers' quarter on Park Avenue. Can anything be happier than the splendid home of Commodore Arthur Curtiss James, in its pure white? Of course, a great house like that must have environment, and cannot be squeezed in the middle of a block. Benjamin Constant, the artist, once told me that a Fifth Avenue block suggested to him that a number of blindfolded architects had chosen designs at random and had put them all in a row, with the natural result of a painful lack of harmony. I know of one of these Fifth Avenue houses, the home of the head of a famous millionaire family, which abounds in small false balconies—absurd ornaments stuck on the outside. Why have a balcony, unless you can use it? The James house has wide balconies on the second floor. All these new houses are livable; they are not built for entertaining and show. It is the same in the country houses we are building today. We are even going back to the Southern plantation plan of having the quarters for the servants absolutely separate, in another house entirely. Of course, on the plantations, the offices and quarters are sometimes across a yard, while we put our people in an adjoining house, giving them their own establishment, which they are usually quick to appreciate.

## THE CHARM OF WINDOW-BOXES

Our town houses often look less attractive in winter than in summer, because we neglect our window-boxes. The smart shops keep up a most attractive display of greenery, but the windows of most of the private residences are bare. The other day I noticed one exception. It was the home of Mrs. Finley J. Shepard, a house of dark stone quite in the fashion of another era and consequently difficult to make cheerful looking. There were small cedars or fir trees and box and English ivy in each window. We have a number of hardy plants which would make charming decorations and would relieve the monotony of our Northern winter. Dwarf barberry with its bright red berries would not be too vivid for a white or gray stone house.

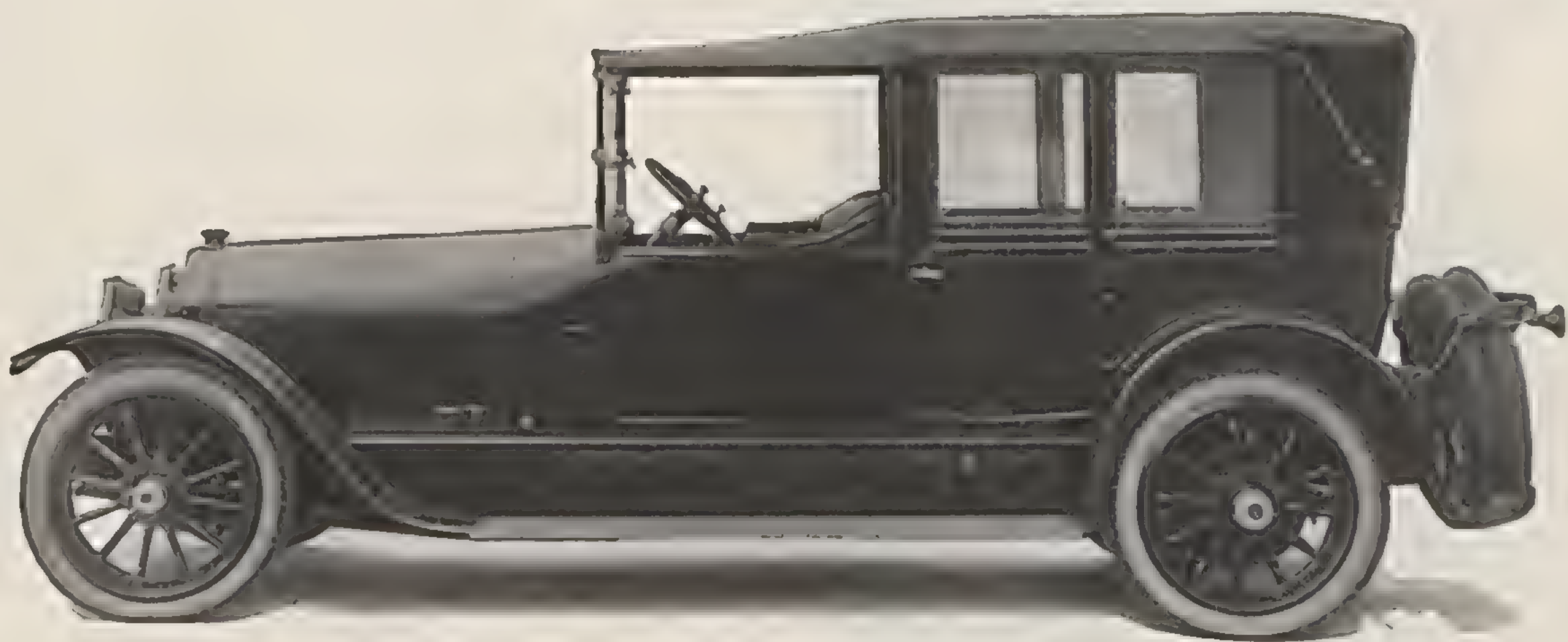
I was rather amused the other day when I went on a pilgrimage to the Greenwich Village theatre, to find a most extraordinary display of art objects in a shop window in the very midst of that impressionistic community. It was nothing less than a remarkable collection of china mugs of a vintage long gone by. Here were cups dedicated to mother, to father, to sister, and to brother, and to an alphabetic list of names. They were in vivid pinks, with gold inscriptions. There were also moustache cups, and, better yet, an original assortment of individual shaving-mugs used at barber shops. These had not only the names of the owners, but also their portraits, and frequently a picture of their calling. I belong to a hobby club—we have several of these in New York—and I have been collecting antique coins, rare editions, daguerreotypes, and things of that kind. We have held exhibitions of the monstrosities of another era, but the collecting of bizarre china was a new idea to me, and rather an attractive one.

## A WAR POSTER COLLECTION

We are all collecting war posters and the glorious advertisements of our time, with their wonderful colouring. In fact, I enjoy the back covers of many of our magazines more than their contents. There is, even in the plain black and white ones, a certain humour; but the most beautiful are those which sing the praises of cigarettes, motors, perfumes, malt beverages, table silver, musical in-

(Continued on page 84)





SEMI-TOURING

*Designed and built for Mrs. John R. Drexel of New York*

Custom Department, THE LOCOMOBILE COMPANY OF AMERICA, Makers of Fine Motor Cars

SOCIETY DEMANDS, ABOVE ALL, GOOD FORM,  
THAT IS WHY

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VIOLETS

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CIGARETTES.

DELICATELY SCENTED  
GOLD TIPS.

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\$2.25 for  
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YOU, WRITE  
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2500 Ft. Elevation Open All the Year

The celebrated baths—water naturally heated at 106°—offer to sufferers from rheumatism, gout and nervous diseases, all the benefits of such European resorts as Carlsbad, Vichy, Aix-le-Bain, Harrogate and others, now inaccessible on account of the war.

The famous spout bath  
Complete Hydro-therapeutic apparatus  
Swedish gymnastics and massage  
The Hot Air Treatment

are all at the service of visitors in a modern Bath House directly connected with

### The New Homestead Hotel

No pains are spared in making THE HOMESTEAD an ideal winter resort. The same standard of excellence in the table and service is maintained throughout the year. A variety of outdoor sports, the location of the hotel and the climatic conditions make it a unique spot for the Cure, Rest and Recreation.

Write for The Homestead Book with complete description.

Christian S. Andersen  
Resident Manager  
Hot Springs Virginia

Booking Offices:  
Ritz-Carlton Hotels  
New York, Philadelphia



## A S S E E N b y H I M

(Continued from page 82)

ventions, silks, furs, and magazines. The Liberty Loan posters were excellent, and some of the Food Conservation ones are also fine work. A feature of one of the recent Red Cross benefits was Miss Dorothea Carroll's collection of war posters. I have no doubt that war posters are being quite generally collected, but the advertising ones have not the same vogue. What an inspiration for a fancy-dress

ball! This is not original, but it has really not been done, except in a tentative way. I believe it was tried this summer at one of the minor watering-places. A review of all the posters of the moment would be a fit subject for a carnival procession, such as one sees in New Orleans, and for a pageant elsewhere I am sure the enterprise would prove a success and an unusual diversion.

## AT WHITE SULPHUR SPRINGS

(Continued from page 53)

Highland families, such as the Stuarts and Mackenzies, have achieved distinction by wearing the particular plaid of their ain clan. It is as much a proof of long descent as is the crest on a carriage—perhaps even more so, in these days of doubtful aristocracy and purchasable coats of arms.

Mrs. E. Tiffany Dyer, of New York, who arrived at the Greenbrier with Mrs. José Aymar, fresh from a delightful summer at Murray Bay, wore some of the smartest clothes seen at White Sulphur this season. A particularly distinctive garment was a tailored white homespun skirt with a band of checkerboard squares, about fourteen inches deep, embroidered in a diagonal stitch with fine chenille braid. An inch-wide fold of black finished the hem. With this skirt, Mrs. Dyer wore a finely woven sweater of black silk, a pleated silk shirt, and a severe black satin sailor trimmed with a stiff cockade. On another occasion, Mrs. Dyer appeared in a wide-brimmed purple felt sailor, purple silk hose, white shoes, a skirt of purple and white striped silk, and a deep purple sweater of silk—a charming costume, the regal shade of which contrasted vividly with Mrs. Dyer's silver hair and fresh complexion. Mrs. Aymar also wore a purple sweater and hat and a skirt of dark homespun. Miss Edith Ivins, who frequently joined them to knit or to work on one of the Canadian homespun bags for which she was starting a fad, wore a charming new sport hat of many colours; its high crown was covered with inch-wide stripes of grosgrain ribbon, each of a different brilliant hue. Old-rose and blue, purple and green, and orange and tan lived on this hat in perfect harmony and left the wearer free to don any one of her many brilliantly coloured sweaters.

suit of brown herringbone tweed, made with a rather short skirt; with this she wore brown woollen stockings and tan shoes with fringed leather tongues falling over the laces. A smart brown velvet hat, with a wide brim turned up on one side, and trimmed with a velvet bow at the left side, and a round collar of bands of skunk completed the toilet she wore for driving.

Many women clung to white throughout the autumn; white tailored suits were the correct thing for church wear on Sunday morning, and, later in the day, for tea at the Casino. A few voluminous capes of white cloth were seen; fox, either silver, sable, white, or taupe, was a favourite fur for wear with these capes and suits. One or two fortunate girls had the beautiful blue army capes of admirers in the Italian cavalry or artillery, brought back as relics of happy days in Italy. These were very stunning and particularly appropriate for wear at an autumn resort.

## A NEW FORM OF INDEPENDENCE

One is much impressed with the growing independence of the American woman in regard to clothes; this autumn the costumes were far more simple than ever before. Many women have ceased to think that formal evening dress is always necessary and frequently appear in afternoon gowns, except at the special week-end festivities. If one is dining quietly and afterwards indulging in that favourite pastime of White Sulphur, the "movies" in the ballroom, it does not seem worth while to make a *grande toilette*. After all, one sees at White Sulphur Springs, oftener than at any other resort in America, the indifference to custom which is only the indifference to public opinion of the people whose positions are so assured that they do not need to consider it. But should a real occasion for formal dress arise, none would respond to it more quickly than the same woman who dines ordinarily in a simple gown of Georgette crêpe with high neck and long sleeves. Another indication of the times is seen in the fact that many of the smart women who spent several weeks at White Sulphur brought but two or three dinner gowns and frequently wore the same sports suit exclusively during their entire stay. Miss Evelyn Burden was among those who disregarded convention and appeared regularly in one of the two simple and almost severe dinner gowns which she had brought with her.

## TWO INTERESTING COSTUMES

Mrs. Ozden Goelet and Mrs. Cornelius Vanderbilt were not among the enthusiastic pedestrians of the White Sulphur season. A daily drive was their preferred form of exercise, and they took their meals in their own suites. Mrs. Goelet, who wore much deep purple in her millinery, had a coat of military style of Joffre blue cloth, bordered with a wide band of kolinsky and reaching to her knees. The collar was of kolinsky, and draped across the tightly fitting front were six large frogs of braid and cloth which fastened over cloth buttons. Mrs. Vanderbilt wore a severely plain Norfolk



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BOOK OF

Papier Poudre

A SAFE PROTECTION  
AGAINST THE CUTTING  
SHARPNESS OF WINTER  
WINDS

GENUINE PAPIER POUDRÉ HAS A GENEROUS  
COATING OF FINEST QUALITY RICE POWDER ON  
ORIENTAL PAPER. IDENTIFY IT BY THE WORD

"LEHCARESOR"

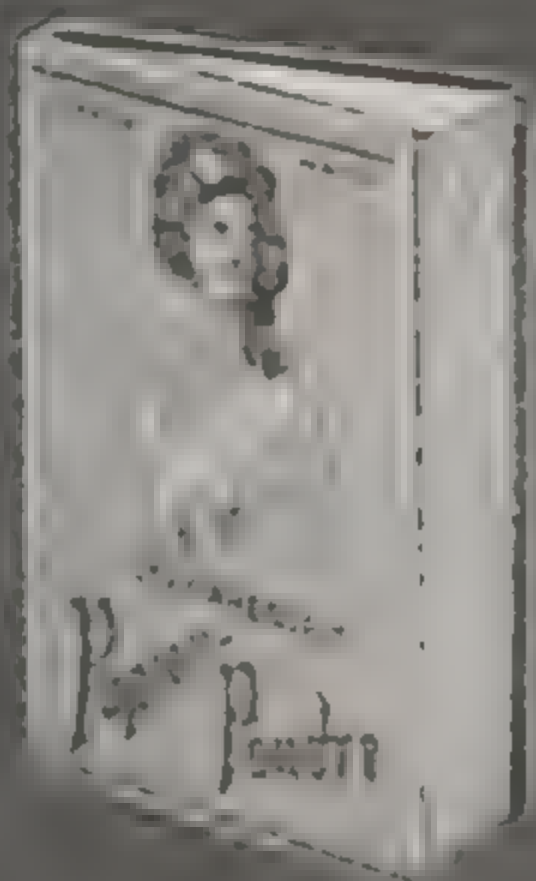
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THREE SHADES

WHITE - ROSE - RACHEL

REGULAR SIZE . 25c

LARGE SIZE . . 50c



FOR SALE WHEREVER IMPORTED  
TOILET GOODS ARE SOLD

SEND STAMPED ENVELOPE FOR  
FREE SAMPLE, MENTIONING  
THE SHADE YOU PREFER

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Including both regular and  
Extra Sizes

### Reduced 35 to 50% at Lane Bryant

This is the regular, twice-a-year price reduction of every seasonable garment in the Lane Bryant stock. Interesting to all, it is the clothes event of the year for women who require extra sizes. Lane Bryant is the only firm which makes a specialty of designing smart clothes for stout women. We serve a most distinguished and prominent clientele because no tailor or dressmaker, however exclusive, can compete with the skill and experiences which enable us to simulate slimmness and greatly reduce the apparent size.

**Sizes 36 to 58 Bust**

Fitting all types of figures—both long and short waisted. Young girls and slim women will be equally interested when they see what charming creations are offered in regular sizes.

**THREE STORES**

In New York, Chicago and Detroit—If you can't visit any of these, write to Dept. V-1, New York address for "MODES".

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BE AT YOUR BEST! RAMSDELL'S OLIVE CREAM, A FRAGRANT BLEND OF PURE VEGETABLE INGREDIENTS, CLEANSSES AND CLEARS THE SKIN - LEAVES IT SOFT AND SATINY

AT ALL QUALITY SHOPS  
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## RAMSDELL'S OLIVE CREAM

### SOCIETY'S COMPLEXION CREAM

TUBE 50¢  
JAR \$1.00



SEND 10¢ FOR  
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# Crowley Neckwear

## for Women

*Gives that  
Dash, Style and  
touch of  
Youthfulness*

*At the best shops*

*Look for this label*



*Designed and introduced by*

**TIMOTHY F. CROWLEY**  
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NEW YORK



*"Go to  
Headquarters!"*



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### Ganesh Preparations

WITH the Ganesh Preparations suited to your needs, you can yourself achieve a better Strapping Muscle Treatment than you could obtain from a professional using inferior productions. A personal letter to Mrs. Adair will bring full information and instructions, also Mrs. Adair's valuable Lecture Book. The Ganesh Preparations described below will be sent on receipt of cheque or money order.

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**EXCLUSIVE MODELS**

**C. G. Gunther's Sons**

Exclusive Furriers for Ninety-Seven Years

391 Fifth Avenue - - - New York

## DOMESTIC SERVICE *on a* WAR BASIS

(Continued from page 52)

buttons, and collar, cuffs, and head-band of blue gray cloth and silver braid.

Davis, like her predecessor, has entire charge of the under-servants, and it is her duty to see that they are neat both as to person and as to work. One woman butler found that a smart livery had a wholesome effect upon her aids, in both of these respects. For a maid, like a soldier, will strive to live up to a uniform—be it but smart and becoming in colour and cut.

OF PLUM COLOURED  
MOHAIR

In one of the households where this experiment is being made, English mohair, in a deep plum colour, is worn. In this case the butler and the maids are dressed in the same livery, except for the cap, which is worn only by the maids. The butler still clings to the feminine touch of a small dainty apron of the same sheer material which makes the collar and cuffs. Flat gilt buttons, black silk stockings, and patent leather shoes com-

*To run the lift, she wears a uniform of blue cloth, with collars and cuffs of red silk and gold braid*



plete this trim costume.

There will undoubtedly be many new and interesting suggestions for liveries in the very near future. Hotels and apartments are now employing women to run the lifts and must dress them accordingly. One house has already adopted an effective uniform of dark blue cloth, with collar and cuffs of red Ottoman silk and gold braid. The lines of this uniform are extremely severe and, as no cap is worn, very plain hair-dressing is required.

THE COACHMAN IS STILL  
WITH US

The time has not yet come when we need consider a livery for the coachwoman or chauffeur. There is still the old family coachman who, if his horses are a thing of the past, has himself become a master of the art of driving limousines. Perhaps, occasionally, he seems a little out of date. He may even bring up his car with a hearty "Whoa, boys!"—but, after all, *que voulez-vous? C'est la guerre*, and we must not complain.

## RULES FOR ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions; etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of an-

swer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved by Vogue.

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DISTINCTION

HILF DRESSES, for STREET and AFTERNOON WEAR, have an air of distinction which appeals to all women who seek individuality in their apparel.

They are modish, youthful and becoming and can be purchased at good stores at moderate prices.

*A line to the makers will direct you to a store that sells them*

The HILF COSTUME CO.  
Wholesale Only  
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The newest thing in the market—designed by Aitken—the Quilted Sport Hat



IN the leading millinery shops everywhere you can buy Aitken Hats, Veils and Neckwear with all the style and all the quality that has been associated with the name of Aitken for 74 years. Insist upon seeing the Aitken label. Look for this sign in the window.

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AND VEILS

To our customers: If you haven't received one of these window signs, write us at once.

Aitken, Son & Co.  
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*A lighted lamp is the most conspicuous object in a room; it should be a thing of beauty in complete harmony with its surroundings*

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CHINESE ARTS AND DECORATIONS  
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FURS

18 West 57<sup>th</sup> St., New York  
are now offering

LIBERAL REDUCTIONS

on their entire stock of exclusive furs in  
EXCLUSIVE CHARVET MODELS

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Kolinsky, Hudson Seal, Nultra, Sable &c

ALSO LUXURIOUS SETS NECK PIECES AND MUFFS  
AT REDUCTIONS AVERAGING AT LEAST 20%



## MAKERS of MUSIC

(Continued from page 57)

have been acted to the satisfaction of the audiences of the day by any Tetrzzini; but Mary Garden, with her rather slender voice, would have been hissed off the stage. But with acting established as one of the *desiderata*, composers moved steadily toward another ideal, that of realism. Human values, translated into romantic terms, distinguished the acting of the Wagner operas, but the more exact truthfulness to the minutiae of human life became fashionable only with the Italian *verismo*, or realistic, school of Mascagni and Puccini. Mimi must not only reveal the emotions of a girl of the *quartier*, but the very aspect of her daily life.

The operatic values may thus be crudely set down as the dramatic, the bravura, the musical, the spectacular, the histrionic, and ironically enough, last of all, the realistic. Each of these has come into operatic method on a great wave of popularity, and has left something of permanent value on the shore of established tradition. Opera to-day includes them all in some degree. And each composer, each director, each singer, indeed, must combine and modify them, as well as may be, into an artistic whole.

## THE JUST BALANCE OF VALUES

It has been the custom with musical theorists to exalt one of these standards above the others, and to judge all opera thereby. But they might better set their wits to devising some practicable combination of values, since all are properly parts of the splendour that is opera, and all are established (and probably permanent) components of operatic tradition. Such exclusive theories are not for the composer, at all events. He must take account of all the components and manipulate them according to his individual genius. Verdi, in his earlier operas, slurred the acting value but clung to the bravura. Debussy, in "*Pelléas et Mélisande*," is scarcely concerned with the spectacular value and omits the bravura altogether. Puccini, in "*The Girl of the Golden West*," and Zandonai in "*Conchita*," all but ignore the musical value. Strauss, in "*Salome*," combines all six, probably better than any other composer of modern times. Each must solve the problem according to his genius and his abilities.

For there is a problem, even though each of the values is proper and legitimate in opera. The singer, to stress the bravura quality of an aria, must sometimes slur the dramatic and musical values; it needs a finished artist to transmit in its full brilliancy a rapid and highly pitched passage, without altering the musical design or momentarily stepping out of the emotional part. A similar conflict appears in every department of operatic production.

## THE OPENING OPERA SEASON

The first weeks of the opera season, though they have brought forth no new operas, have shown how such conflict affects the average of artistic production, in spite of the fact that the Metropolitan possesses one of the most elaborate technical and executive equipments in the world. Let it be said at the beginning that the management is doing very well, in spite of the hurried rearrangement of plans necessitated by the sudden withdrawal of German opera. The performances have been, on the whole, clean and brilliant and studded with stars of the first magnitude. But the rearrangement of the repertoire has shifted the centre of gravity too much toward the bravura. The director must have recourse overmuch to the superficial brilliance of "*Traviata*" and "*L'Elisir d'Amore*." And the natural love of audiences for the bravura tempts him to permit his singers to make far too much noise and far too

little music, in such a piece as "*Marta*." Again, the director, in spite of his administrative machinery, is unable in this country to enforce that minute discipline which obtains in most European opera houses and helps to produce that indefinable charm called ensemble. Indeed, in this respect, the very strength of the Metropolitan—its ability to hire the greatest singers for its company—is a weakness. For the star tends to come so much into the foreground that true ensemble, that humility of group effort toward a single artistic end, is often impossible. Thus the musical and bravura qualities tend to prejudice the dramatic.

## FRENCH AND ITALIAN OPERA

The new members of the company thus far heard have given a good account of themselves. Ruth Miller, who appeared for the first time as Musetta in "*La Bohème*," suffered both from a cold and from the nervousness of the débutante, but she revealed, nevertheless, a voice of rare beauty and a delightful dramatic talent. Thomas Chalmers, who sang a splendid Valentine in "*Faust*," is a valuable addition to the company, though his concert-stage training tends to make him stress the musical values to the prejudice of all others.

More important to the general musical standards of the company are the two new conductors, Roberto Moranzoni and Pierre Monteux, who will specialize in Italian and French opera respectively. Mr. Moranzoni, by his brilliantly coloured and finely modulated readings of scores with the Boston Opera Company, established himself as one of the eminent conductors of America. Mr. Monteux, who conducted much of the music for the Russian ballet on its American tour, is distinguished by his admirable taste and restraint and his delicate and expressive weaving of the orchestral strands,—qualities too often lacking in the performance of French opera.

## THE NEW CONDUCTORS

Mr. Monteux made his appearance at the Metropolitan with the rejuvenated "*Faust*." Not often has this old and somewhat wearisome work received so eloquent a performance. Under Mr. Monteux's hand, the music lost its vulgarity and acquired delicate beauties scarcely guessed before. Mr. Urban's new scenery, riotous in tint and imposing in outline, brought to the work a splendour which it has never before known on our stage. In Mr. Urban's work, indeed, the Metropolitan begins to stress the spectacular values which in the past have been so often vulgarized, or entirely neglected. Again, Mr. Ordynski, the new stage director, did notably well in the ordering of his chorus, which moved about the stage with unwonted freedom and naturalness. Finally, the acting values of the work were brought well into the foreground. Miss Farrar was in her most intense mood, sometimes to the prejudice of the music. And Miss Kathleen Howard, whose rich contralto voice and vivid dramatic instinct have made eloquent many an ungrateful rôle (such is the fate of the contralto), gave no end of spirit to the acting of Marthe.

More of such acting is needed at the Metropolitan. For, except in the leading rôles, the acting values are those most easily slurred in opera. Really fine acting, which might be obtained if there were more time for rehearsal or a more exacting discipline, is now represented by the few exceptionally gifted singers of the company. Chief of these, perhaps, is Mr. Didur, and high among all the histrionic achievements of the Metropolitan in his Boris, as intense and illusive a piece of acting as our operatic stage has known in all its history.

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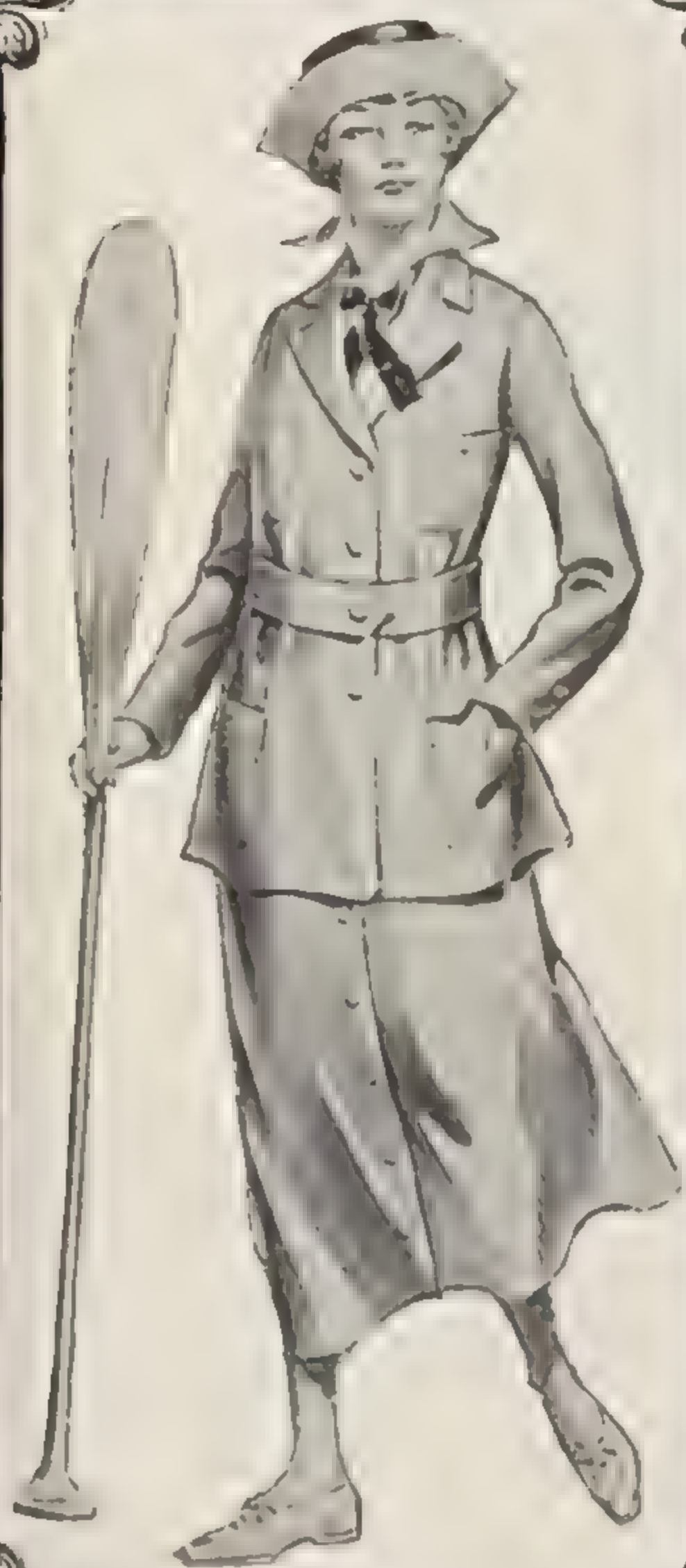
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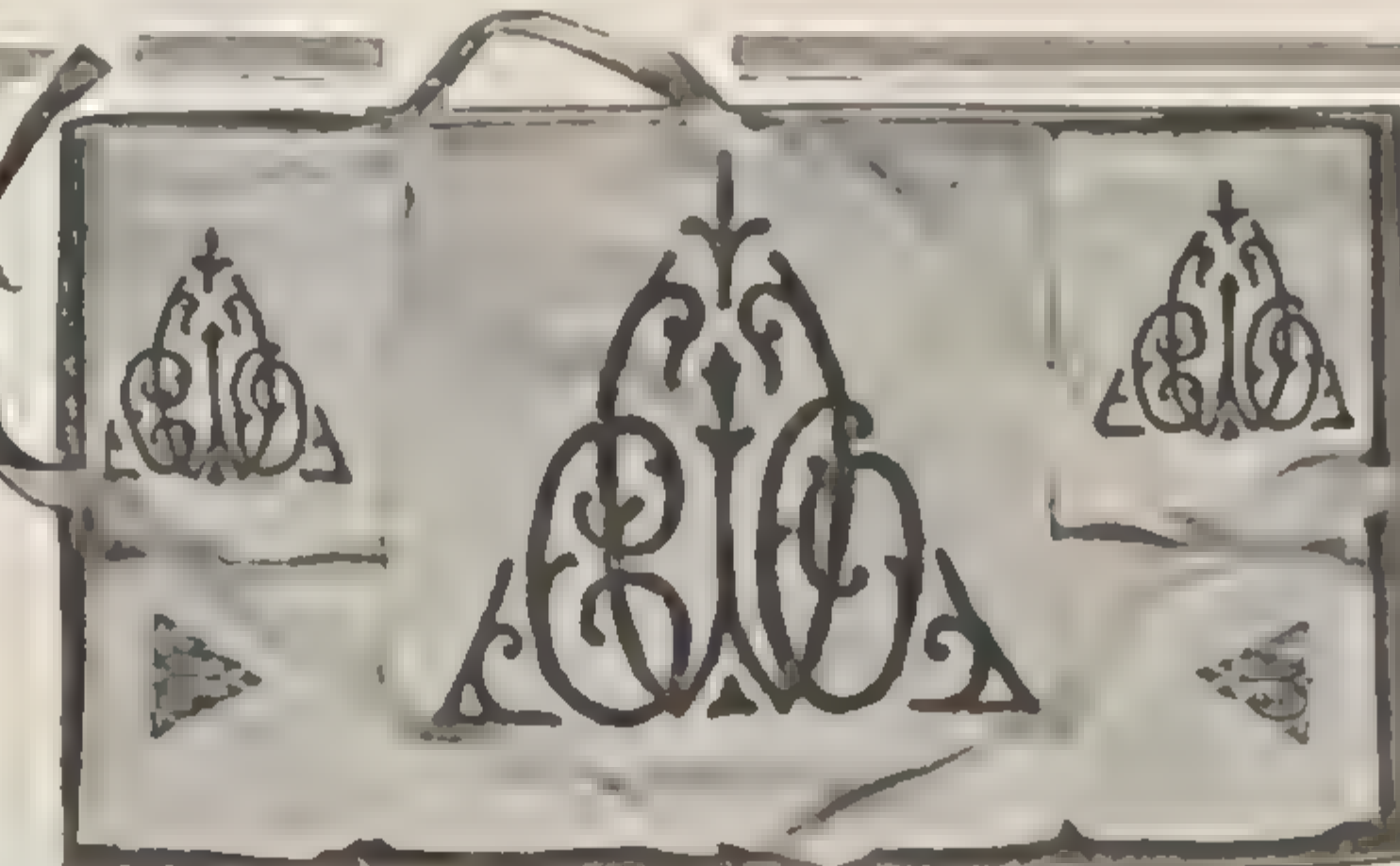
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Among the works of Pieretto Bianco recently on view at the Goupil galleries, was this unusual study of a woman's head

A

R

T

(Continued from page 61)

a splendid opportunity to follow the development of Rembrandt's art. Later this arrangement will be changed and the prints grouped according to subject. The exhibition shows such famous prints as that masterpiece, "Christ Healing the Sick," known as the "Hundred Guilder Print," the famous landscape etching, "The Three Trees" (in an engraved reproduction) and the free broad line etching of "The Goldweaver's Field," in which all the richness and clear sunshine of the landscape is expressed almost entirely in line. Of his late etchings, there are the two splendid examples which show his fully developed power, "The Three Crosses" and "Christ Presented to the People," while the manner in which he achieved effects of chiaroscuro by printing into a surface tint is represented in "The Entombment," a splendid example of his latest phase. Among his portraits are that of "Rembrandt's Mother," a print which shows his great versatility of treatment, and his fine portrait of Jacob Haaring (The Old Haaring), perhaps his greatest portrait, one in which he made use of powdered rosin to gain his truly remarkable effect.

#### A PAINTER OF GREAT WORK

Among interesting exhibitions of contemporary work was that of paintings by Jonas Lie, which was held at the Knoedler galleries during November. The paintings shown were the solution of a difficult problem, a commission to paint the Utah Copper Company's mine. Difficult as this commission might seem, it has been carried through with a breadth and vigour which place the resulting works among the finest things which this able painter of the American engineering world has yet done. To the casual observer, there is little of beauty in the terraced side of

a mine, the groups of small frame buildings, ugly in themselves, and the great smelting-rooms, all of which constitute necessities of the mine and its environs. With such material for inspiration, however, the painter has produced fresh decorative canvases which are full of force and life such as might be reflected from those of the great mine itself.

There is a splendid strength and constructional solidity in the huge amphitheatre of the mine. An interest far from mechanical holds the eyes to the great converters or smelters with their glow of red-hot metal and violet blue smoke and steam. The canvases are painted broadly, freely, but always solidly, in rich tone, and with a splendid decorative feeling and rich full colour.

#### Calendar of Exhibitions

##### NEW YORK

**Arlington Galleries.** Paintings by Rosman Conly and Alice Hirsch, from January 2 to 16. Landscapes by Henry W. Tomlinson, from January 17 to 31.

**Fine Arts Building.** Winter Exhibition of the National Academy of Design, from December 15 to 31.

**Keppel Galleries.** War lithographs by Joseph Pennell, through December 31. Etchings by James McBey, during January. Etchings by Ernest Roth, during February.

**Macbeth Galleries.** Paintings by Frieske, Ferguson, and Crittenden, from December 6 to 31. Works of Arthur B. Davies, during January.

**New York Public Library.** Print Gallery: Dry points by Rodin and photographs of his sculpture. Gallery 316: Drawings by the late J. Carroll Beckwith. Gallery 321: Etchings by Rembrandt from the J. Pierpont Morgan collection.

##### BALTIMORE

**Peabody Institute.** First interstate exhibition of the National Association of Women Painters and Sculptors, from December 20 to January 20.



Peter A. Juley

Though there might, to the careless eye, seem little of beauty in the terraced side of a copper mine, punctuated with jets of smoke, the keen eye of Jonas Lie finds there the material for excellent canvases





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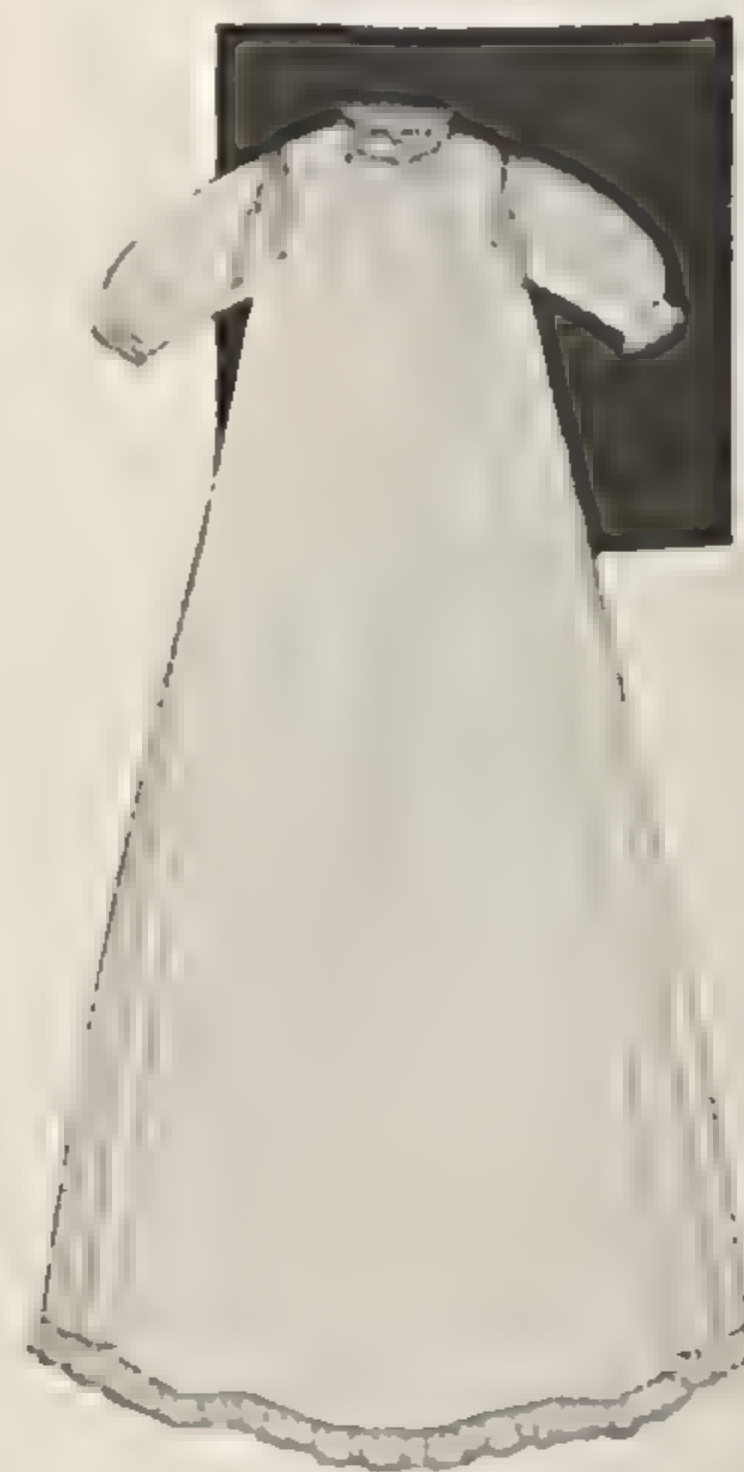
New York City



*Arabella's shoes  
are silk, with rib-  
bons gay*

## FOR THE UP-TO-DATE BABY

(Continued from page 64)



*Arabella's millinery*

*Has a chic extraordinary.*

*When you view it, with her frocks, she hopes that maybe,*

*After this prolonged digression*

*You will grant her the concession*

*That there's nothing quite so modern as a baby.*

of white wicker, beautifully padded with quilted pink satin, and holding a pillow of satin, veiled with French lawn. The cover, too, is of lawn, daintily embroidered by hand, and finished with small pink rosettes.

The daintiest of baby dresses are of white lawn or batiste, and are simply trimmed or hand-embroidered. The christening-robe, although not quite as sumptuously important as in bygone days, is still the most elaborate frock in the layette. One of fine Persian lawn, shown above, at the left, is trimmed with hand-embroidery and Valenciennes lace. The seams are joined with insertion, and the bottom of the dress is finished with a ruffle of lace, matching the insertion above it. A dainty slip, which is not shown in the sketch, is worn under the dress. An every-day dress, shown above, at the right, is simply trimmed with hemstitching and ruffles which are embroidered with French knots and edged with narrow Valenciennes lace. Bows of pale pink satin

ribbon trim the shoulders of the dress. The coat sketched in the upper middle of page 64 is of white faille silk, lined with white silk and interlined with quilted lamb's wool. It has three cape-like circular ruffles, each of which is finished with Valenciennes lace. The cap and cover are also of the white faille silk, to match, and are hand-embroidered and trimmed with ruffles of white chiffon. A pair of booties, sketched at the top of this page, are of silk, knitted, with soles in light blue and upper sections in white, and blue ribbon straps and rosettes.

A bib of white nainsook, elaborately embroidered by hand and edged with Valenciennes lace, is sketched at the upper left on page 64. Pale pink satin ribbon ties at the back and holds the bib in place. At the upper right on page 64 is a bonnet of white crêpe de Chine, hand-smocked and hand-embroidered in pink or blue. Ribbons to match and a tiny ruffle of Valenciennes lace make it the daintiest of caps for the smartest of babies.







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lotions at a counter unless  
you know whether they  
fit your case.



You would not think of saying "Give me a dress" and closing your eyes and taking it; or "Hand me a hat," and using it no matter how it looked. Beauty is the most fickle mistress in the world. She must be treated with infinite courtesy and care. Whether you are today the loveliest creature in the world, you must cater to your beauty, and you cannot blindly put your hand out at the cosmetic counter and take anything which is within your reach. Mme. Helena Rubinstein is the most famous scientist of beauty the world has ever known. She has been responsible for the complexion care of queens and duchesses, leaders of art and fashion. In Paris, London, Sidney, and New York, her Maisons des Beaute Valaze are frequented by those who follow her instructions to the tiniest details. The preparations listed below are for specific needs. You need not fear to use them.

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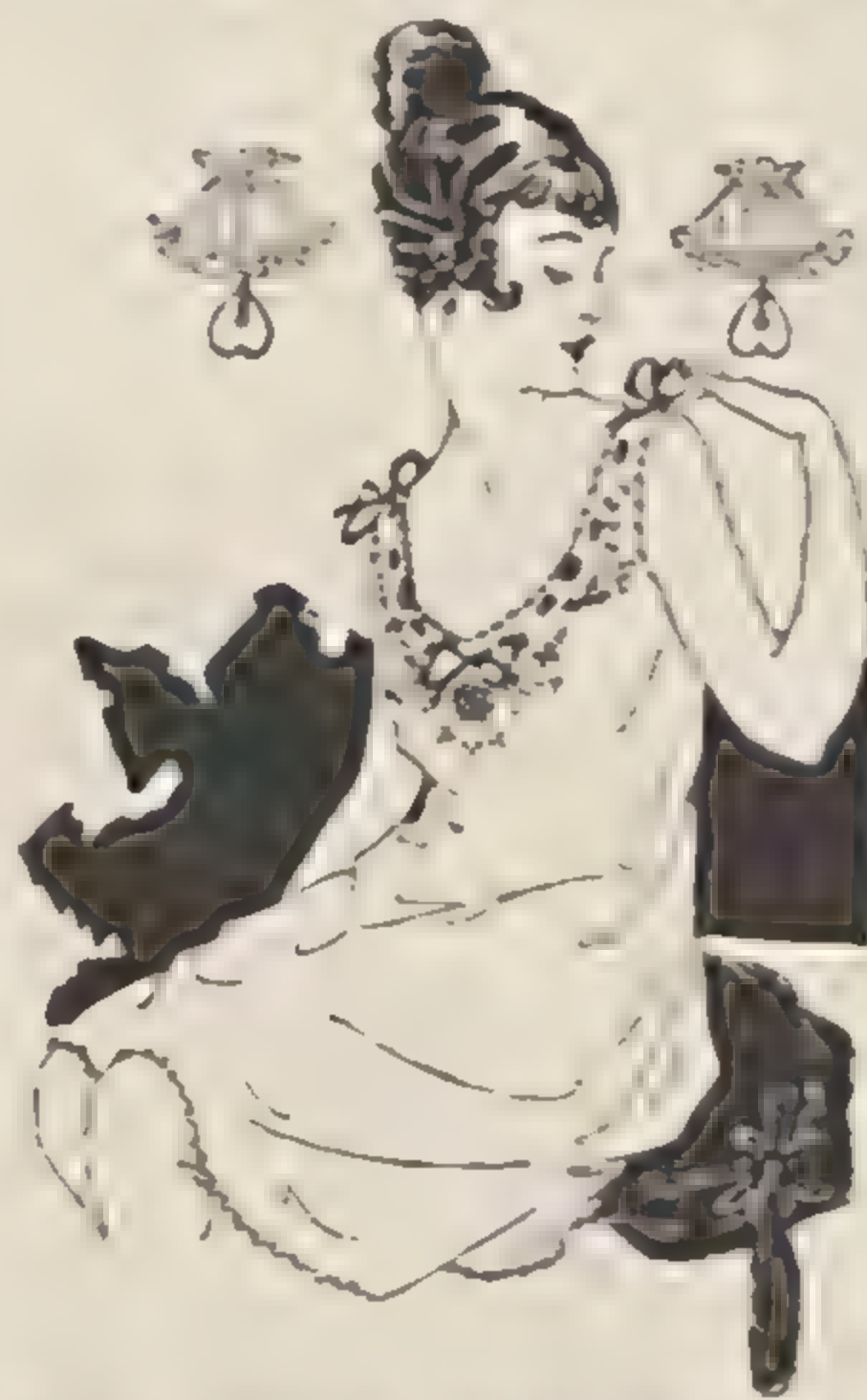


503—There's a charm of simplicity about this little hand-made gown of fine white batiste with delicate Philippine hand embroidery and dainty ribbon trim. \$2.00

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504—The freshness of fine white nainsook is emphasized in this gown by dainty hand-drawn medallion surrounded by a hand-embroidered rose design; ribbon trim. \$2.50

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500—This hand-made envelope chemise of sheer white nainsook boasts the additional feature of embroidery and hand-drawn work in a rose design, with tiny scallops and eyelids; dainty ribbons. \$3.50. 501—Gown, same design. \$3.50

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502—Dainty hand-drawn medallions surrounded by hand-embroidered dots trim the front and sleeves of this hand-made gown; ribbon trim. \$2.75

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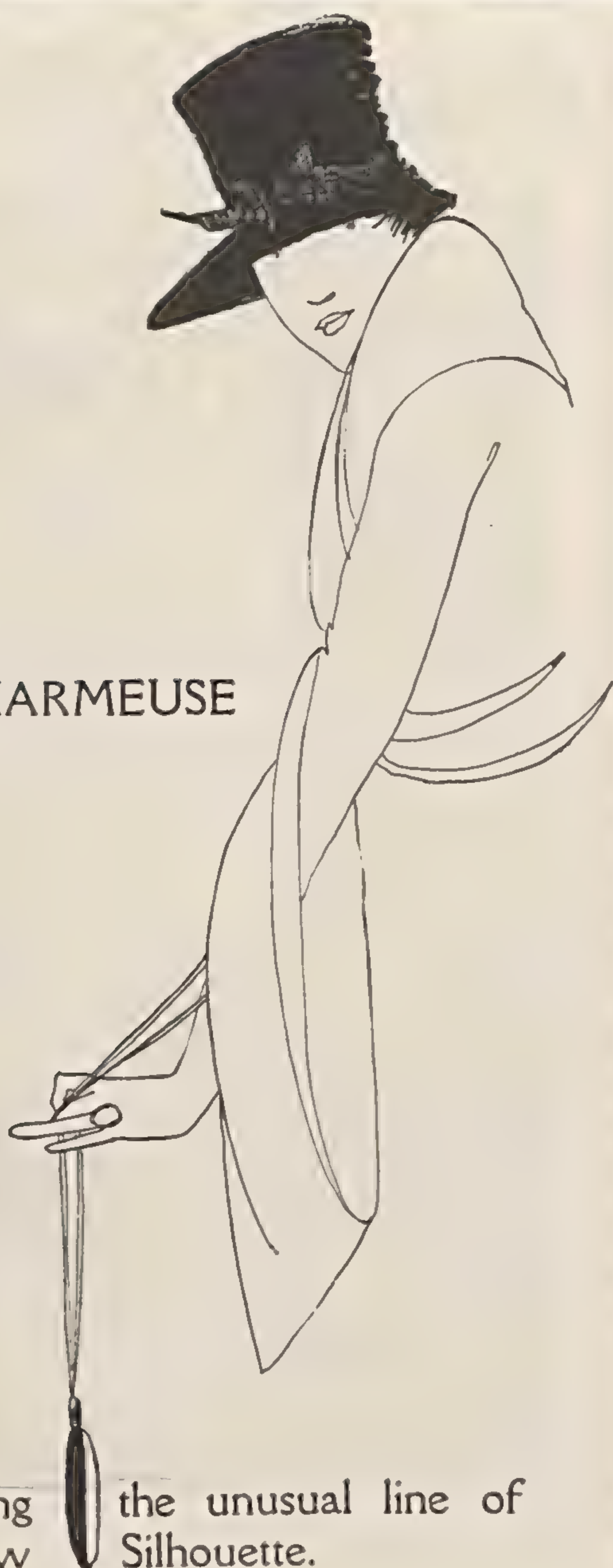
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## PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 69 to 72 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

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## PATTERNS ON PAGE 69

**WAIST NO. A4077; SKIRT NO. A4078.**—For the waist in medium size:  $1\frac{1}{4}$  yards of 32-inch material;  $\frac{3}{4}$  of a yard of 32-inch material for collar, cuffs, and girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size:  $2\frac{3}{4}$  yards of 32-inch material;  $2\frac{1}{2}$  yards of 32-inch material for panel. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. A4070.**—For the frock in medium size:  $5\frac{1}{4}$  yards of 36-inch material;  $\frac{1}{4}$  of a yard of 40-inch material for collar. The frock is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. A4079.**—For the frock in medium size:  $3\frac{3}{4}$  yards of 40-inch material for underskirt;  $3\frac{1}{2}$  yards of 40-inch material for waist, overskirt, and trimming. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. A4080.**—For the frock in medium size:  $6\frac{5}{8}$  yards of 32-inch material;  $\frac{1}{4}$  of a yard of 36-inch material for pockets. The frock is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. A4073; SKIRT NO. A4074.**—For the waist in medium size:  $2\frac{3}{4}$  yards of 40-inch material; 1 yard of 40-inch material for collar, girdle, and sleeves. Sizes, 34 to 40 inches bust measure; 50 cents. For the skirt in medium size:  $2\frac{1}{2}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. A4075; SKIRT NO. A4076.**—For the waist in medium size: 2 yards of 32-inch material;  $\frac{3}{4}$  of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size:  $4\frac{1}{4}$  yards of 32-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

## PATTERNS ON PAGE 70

**WAIST NO. A4028; SKIRT NO. A4029.**—For the waist in medium size:  $3\frac{1}{4}$  yards of 40-inch material;  $\frac{1}{2}$  of a yard of 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size:  $2\frac{3}{4}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist, 35 to 41 inches hip; 50 cents.

**WAIST NO. A4088; SKIRT NO. A4089.**—For the waist in medium size:  $2\frac{1}{4}$  yards of 36-inch material;  $1\frac{1}{4}$  yards of 32-inch material for jacket;  $7\frac{1}{2}$  yards of narrow trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size:  $3\frac{1}{2}$  yards of 32-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. A4093.**—For the frock in medium size:  $4\frac{1}{2}$  yards of 32-inch material;  $1\frac{1}{4}$  yards of 40-inch material for side front and side back sections;  $\frac{1}{4}$  of a yard of 45-inch material for collar and turn-back cuffs. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. A4091; SKIRT NO. A4092.**—For the waist in medium size:  $1\frac{1}{2}$  yards of 32-inch material; 1 yard of 40-inch material for collar, cuffs, and sleeve trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size:  $2\frac{3}{4}$  yards of 32-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. A4072.**—For the frock in medium size:  $4\frac{1}{4}$  yards of 32-inch material;  $\frac{3}{4}$  of a yard of 40-inch material for vest and undersleeves;  $\frac{1}{2}$  of a yard of 36-inch material for vest and collar. The

skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. A3965.**—For the frock in medium size:  $6\frac{1}{8}$  yards of 40-inch material;  $\frac{1}{2}$  of a yard of 40-inch material for collar and sleeve trimming. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. A3735; SKIRT NO. A3736.**—For the waist in medium size: 3 yards of 40-inch material;  $\frac{3}{4}$  of a yard of 36-inch material for lining;  $\frac{3}{8}$  of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the hem. For the skirt in medium size:  $2\frac{1}{2}$  yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. A3864.**—For the frock in medium size:  $4\frac{3}{4}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 36-inch material for collar. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. A4084; SKIRT NO. A4085.**—For the waist in medium size:  $1\frac{3}{4}$  yards of 32-inch material;  $\frac{1}{2}$  of a yard of 32-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size:  $2\frac{1}{2}$  yards of 32-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

## PATTERNS ON PAGE 71

**COAT NO. A4104; SKIRT NO. A4105.**—For the coat in medium size:  $3\frac{5}{8}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size:  $2\frac{3}{4}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. A4108; SKIRT NO. A4109.**—For the coat in medium size:  $3\frac{1}{4}$  yards of 36-inch material;  $\frac{3}{4}$  of a yard of 36-inch material for facing. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size:  $4\frac{1}{2}$  yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and  $2\frac{3}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. A3710; SKIRT NO. A3711.**—For the coat in medium size:  $3\frac{3}{8}$  yards of 40-inch material;  $\frac{1}{2}$  of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size:  $2\frac{3}{4}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $2\frac{1}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. A4102; SKIRT NO. A4103.**—For the coat in medium size:  $4\frac{1}{2}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size:  $2\frac{3}{4}$  yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. A4100; SKIRT NO. A4101.**—For the coat in medium size:  $3\frac{1}{8}$  yards of 36-inch material;  $\frac{1}{4}$  of a yard of 36-inch material for facing revers, collar, and cuffs. Sizes, 34 to 40 inches bust measure; 50 cents. For the skirt in medium size:  $4\frac{3}{8}$  yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and  $2\frac{3}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. A4097.**—For the frock in medium size:  $3\frac{1}{2}$  yards of 36-inch material;  $2\frac{1}{2}$  yards of 32-inch material for jacket and lower part of underskirt;  $\frac{1}{4}$  of a yard of 54-inch material for trimming;  $\frac{3}{4}$  of a yard of 36-inch material for collar. The frock is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

(Continued on page 96)



# Distinctive Draperies for homes of refinement

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## PATTERN DESCRIPTIONS

(Continued from page 94)

COAT NO. A4098; SKIRT NO. A4099.—For the coat in medium size: 3 yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 2½ yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and 1½ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. A4106; SKIRT NO. A4107.—For the coat in medium size: 3¾ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: 2¾ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 2¼ yards wide at the lower edge, with the pleats open. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

## PATTERNS ON PAGE 72

BLOUSE NO. A4110.—For the blouse in medium size: 1¾ yards of 40-inch material; ¾ of a yard of 54-inch material for front and back sections. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. A3935.—For the blouse in medium size: 2¾ yards of 40-inch material; ¾ of a yard of 40-inch material for collar, cuffs, and girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. A3946.—For the blouse in medium size: 2¾ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. A4096.—For the blouse in medium size: 2½ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. A3963.—For the blouse in medium size: 2 yards of 36-inch material; 1¼ yards of ribbon for tie. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. A4069.—For the blouse in medium size: 1¾ yards of 36-inch material; ¾ yard of 40-inch contrasting material for collar, shoulder, yokes, and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. A3961.—For the blouse in medium size: 2¾ yards of 40-inch material.

Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. A4018.—For the blouse in medium size: 2¾ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. A4063.—For the blouse in medium size: 2 yards of 36-inch material; ½ of a yard of 36-inch contrasting material is needed. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. A4060.—For the skirt in medium size: 2¾ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 1½ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. A4068.—For the skirt in medium size: 2¾ yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and 1¾ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. A4061.—For the skirt in medium size: 3½ yards of 27-inch material. The skirt is 36 inches long from the normal waist-line and 1½ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. A4071.—For the skirt in medium size: 2¾ yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and is 1¾ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. A4062.—For the skirt in medium size: 3¾ yards of 32-inch material. The skirt is 36 inches long from the normal waist-line and 1¾ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. A4067.—For the skirt in medium size: 3½ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and is 1¾ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

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## S E E N i n t h e S H O P S

(Continued from page 68)

the left. Crisp white organdy collar and cuffs contrast with the soft voile which makes the blouse. The severity of the front is relieved by hand-embroidered eyelets and dots, and a bow of moire ribbon with long streamers gives a piquant touch to its simplicity.

A frock which is excellent for informal wear is sketched at the upper right, on page 68. The extreme simplicity of its design makes careful workmanship and excellent materials imperative, and on these rests the distinction of the frock. The blouse and tunic are of softly pleated Georgette crepe over a narrow underslip of satin. A little row of crystal beading finishes the round neck-line and the tight fold of crepe which forms the cuffs. This

frock is charming in design and comes in a wide range of attractive colours, including gray, rose, navy blue, Pekin blue, plum colour, and green.

An exceptionally good example of a knock-about suit is sketched at the lower left on page 68. It is of wool jersey, a material that is well established in the list of standard fabrics; it comes in Copenhagen blue, taupe, or purple. The skirt is a trim and simple affair of medium width, with two patch pockets, corresponding to those on the jacket. This jacket is especially attractive to the athletic woman, as the deep pleats in both the front and back allow the freedom of movement which is an absolute necessity for golf and other sports.





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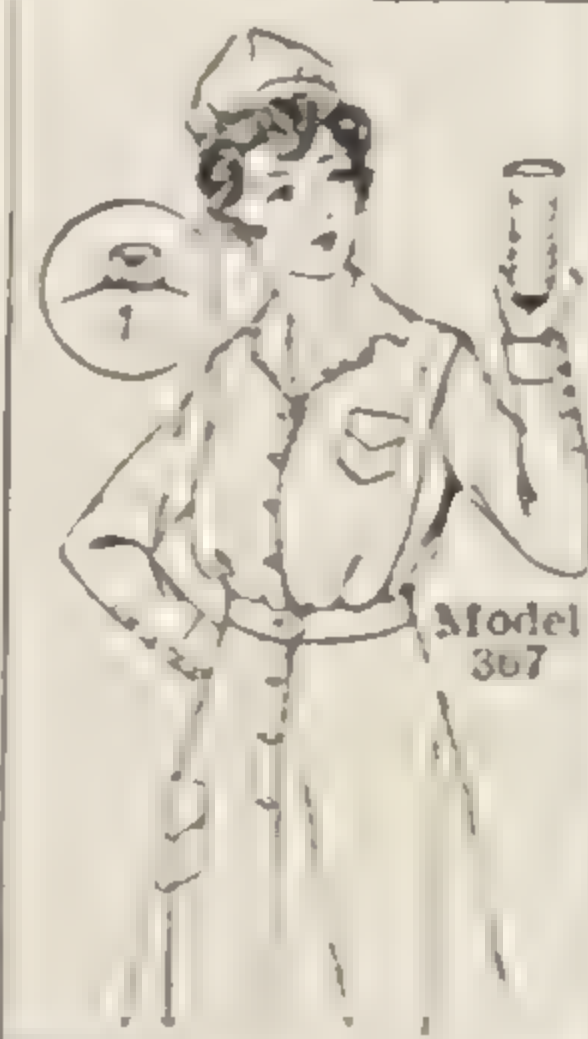
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**NURSE'S UNIFORM** (at left)  
White uniform of half linen and half fine cotton, \$4.00. Apron of same material, \$1.25. Bib, 50c; hemstitched cuffs, 25c pair.  
**NURSE'S COAT AND BONNET** (at right)  
The Helen, of heavy double-faced English top coating, or serge, Navy blue, grey, etc., \$35. Bonnet, \$8.50; with veil, \$11.

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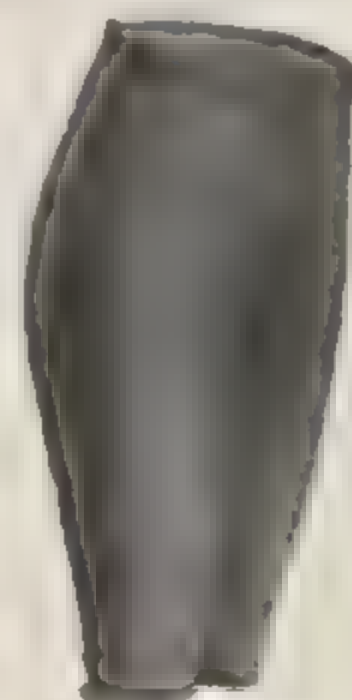
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## FOR THE HOSTESS

IN THESE crisp days when the skating-season is on and Tuxedo is at its jolliest, there will be many a week-end skating-party in the country, at which the young officers on leave and the amateur Charlottes will skate hand in hand until the exercise has brought on such an appetite that a cosy little supper will be a welcome ending to the evening.

Some delightful English recipes have found their way across the sea and are already being used in Ottawa, Toronto, Montreal, and Quebec, where, despite heavy hearts, the young people are doing their best to be cheerful and to keep others so. Very appetizing on a cold night, for instance, is Cornwall toast. Two cupfuls of fresh or tinned mushrooms are washed and peeled, fried in oleomargarine, and dusted with salt and pepper. Meanwhile, some one is broiling streaky bacon over the coals, and some one else is cutting the war bread and putting the moderately thick slices on the hot plates. The bacon is laid on the toast, some of the mushrooms are put on it, and then a large spoonful of scrambled eggs is added as the finishing touch.

### FOR COLD WINTER EVENINGS

Bedford toast, originated by the Duke of Bedford, is also very good. Slices of fresh toast are covered with slices of broiled ham and spread with a mixture of grated cheese, nut-oil butter, bread crumbs, and minced parsley. It is then put in a very hot oven for about five minutes, until the cheese is thoroughly melted, and served immediately.

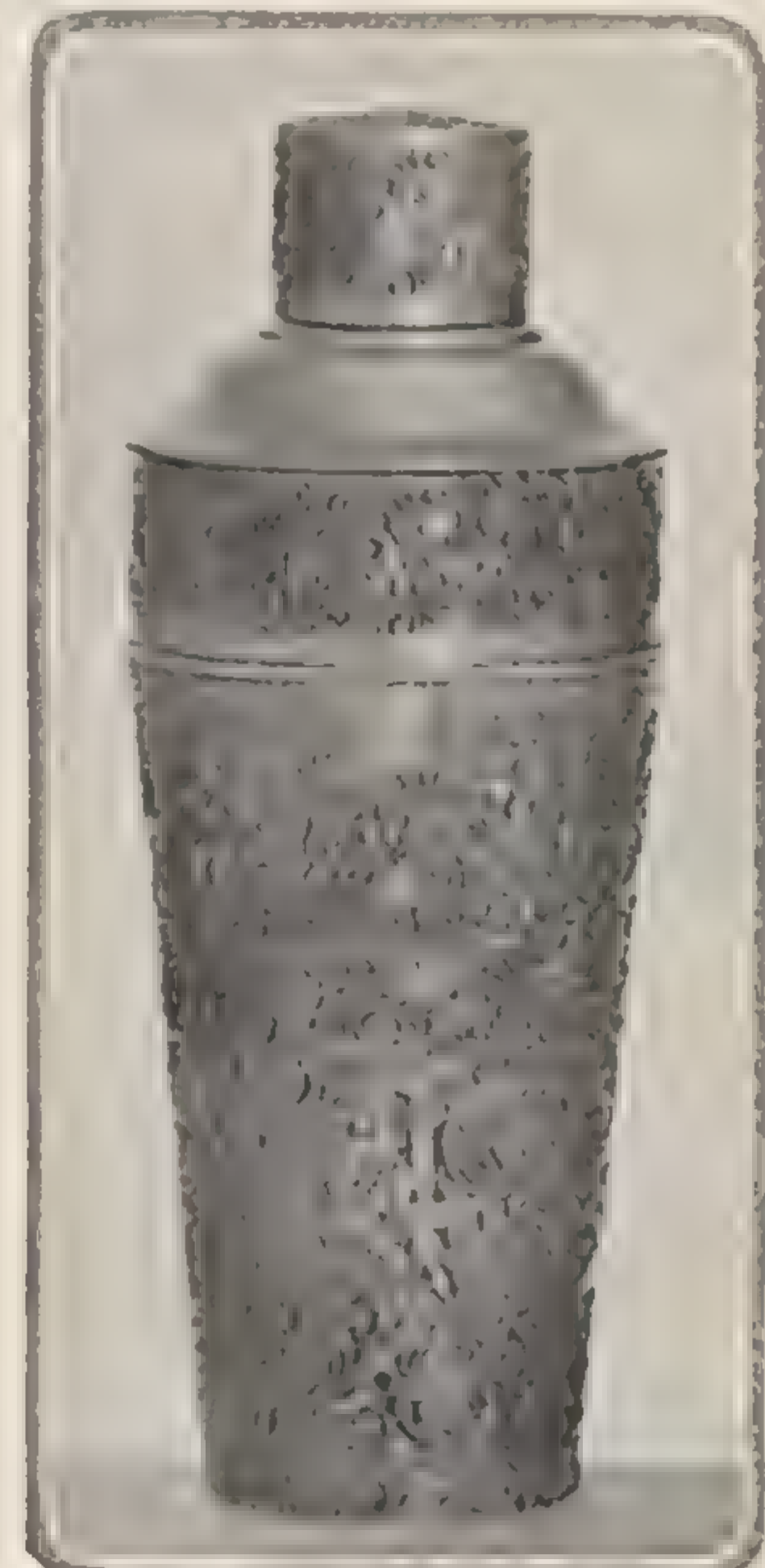
In England, where the skating-season is short, the young people prefer a high tea to a late dinner. High tea as a substitute for dinner nowadays is not as frequent as it was formerly, but a mov-

able feast such as this is a great boon to those who like to remain out of doors till the last moment, and it is always timely after a skating-party. All sorts of cold joints, game pies, and sweets grace the English sideboard at these suppers, and, in addition, hot and savoury dishes such as rissoles and cutlets are served, with rabbits for those who care for them, or, perhaps, a Scotch woodcock. One English menu for high tea is as follows:

Scalloped Oysters  
Mutton Cutlets  
Cold Pheasants Macaroni  
Pineapple Salad  
Cheese Cakes  
Tea Coffee Wine

For our own menus, the two following would be appropriate:

Lobster à la Newburg  
Canapés Lorenzo  
Cold Roasted Partridges  
Grapefruit and Cress Salad  
Risotto Milanese  
Wine Jelly  
Coffee Champagne Cup  
Dressed Crabs  
Broiled Oysters and Bacon  
Small Chicken Pies  
Sausage Rolls  
Lettuce Salad  
Cheese Soufflés Chocolate Eclairs  
Coffee Cider Cup



As the cocktail shaker is very often in evidence, the one that is decorative as well as useful is deservedly popular. Of sterling silver in a handsome Dutch design, this shaker stands ten inches high; \$58



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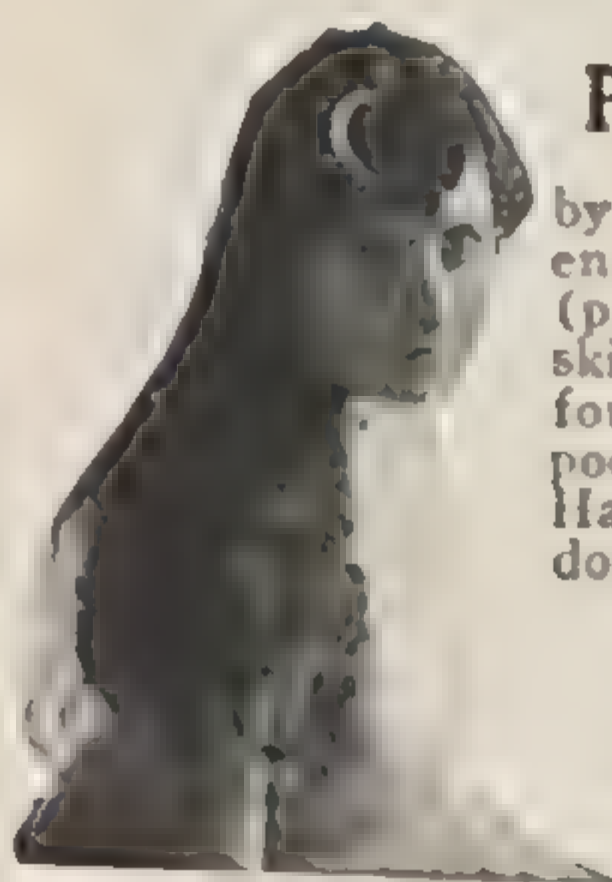
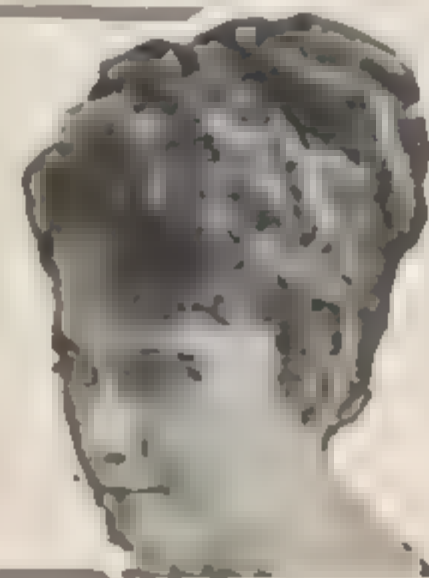
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make perfect hair dressing easy. They are made of French curled hair—light, comfortable and artistically dressed. MANUEL when in Paris received several medals for his hair work. (Send for illustrated booklet.)

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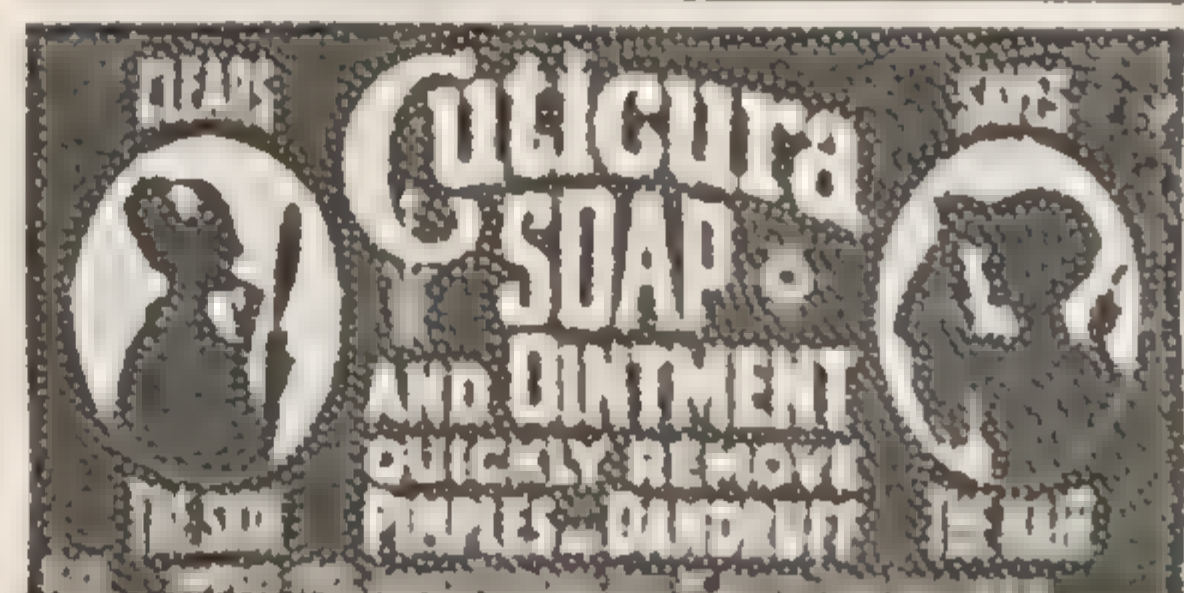
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Hand made, sheer and dainty,  
with delicate hand embroidery  
in unique motifs

Specially Priced



**This Night Gown No. 501**  
is hand made of sheer batiste and  
hand embroidered **Special \$2.00**  
**Envelope Chemise to match as**  
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STYLE BOOKLET NO. 40

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## MOTOR NOTES

MR. HOOVER has been teaching us to save food; Dr. Garfield has been urging the necessity of coal conservation; and it will not be long before other government officials will be impressing motorists with the necessity of eliminating the waste of a single ounce of gasoline or lubricating oil. There must be economy and efficiency in motor-car operation, as in food cooking and furnace regulation. Cold weather contributes more than its share to this motor-car fuel waste, and during the winter months the owner must be more careful than ever to take all precautions, which will mean in the aggregate the saving of millions of gallons of gasoline annually. The gasoline which we buy nowadays as fuel for our motors is of the heavy kind which requires heat for its vaporization. Consequently, a cold motor may be cranked by the starting battery indefinitely and give no response, and no effect other than a severe and often damaging loss of current from the battery; and, even should the motor be started under these conditions, the amount of gasoline required to vaporize in the cylinders is from five to ten times that needed when the engine is thoroughly warmed. Under such conditions, efficiency is low enough, but when it is remembered that this excess amount of gasoline, instead of being wasted, is drained through into the oil reservoir, where it dilutes the lubricant and causes an actual loss of several gallons of expensive oil every thousand miles, it will be seen that the "economy" of starting a cold engine is like that of heating a room with the windows open.

### ELIMINATING WASTE IN STARTING

This waste should be eliminated in two ways: the heat should be produced before the engine is started, and it should be conserved after the engine has once become thoroughly "warmed up." The first step is to install a heater for engine or garage. The former may be obtained in various styles ranging in price from \$50 to \$150, and consuming coal, gas, or kerosene as fuel. The engine heater applies the heat directly to the engine and may be used to keep the cooling-water warm, if the car is stored in a garage which has no other means of heat. One form of engine heater consists of a portable electric outfit which can be placed under the hood next to the radiator or on top of the carburetor. Such an outfit may be attached to any electric light socket and the price, including ten feet of cord and a plug for attachment, is from \$3.50 to \$5.

A somewhat more elaborate type of engine heater consists of a small portable kerosene stove which is moved in front of the car and is connected with the radiator inlet and outlet by means of easily attached flexible pipes. When the stove is lighted, a natural circulation of water takes place between its heating-coils and the radiator of the car, thus keeping the entire engine so warm that the car should start on the first push of the button. The cost of such an outfit is from \$15 to \$30.

### MAKING SAFETY FOR MOTORING

The general enactment of laws prohibiting the use of car headlights which will confuse the drivers of approaching vehicles has lent added interest to the spotlight as an invaluable automobile accessory. When attached to the wind-shield frame, within easy reach of the left hand of the driver, it may be turned in any direction to illuminate a portion of the road, sign-board, or whatever object it is desired to make visible. A new idea has been included in the design of one popular type of spot-light, however, which makes it unique among its fellows. Not only can the bulb of this search-light be so moved that the rays are sharply focused or diffused as the operator desires,

but at the touch of a button the brilliant white rays are changed to a powerful red glow which can be used as a most effective danger signal. Thus a disabled car in the middle of the road or one drawn up at the side undergoing a change in tires may announce its presence in no uncertain terms, and every approaching motorist will pass the spot with due care and caution. In case of emergency, this red beam may be directed to the rear to serve as a tail light, or it may be used in a number of ways as a distress signal when one is needed. This combination spot-light sells for \$7.

Every motor driver realizes that wet asphalt can almost hold its own with the smoothest ice in the contest for the most slippery surface known to automobilists. Even the best of non-skid tires lose their effectiveness under such conditions. An experienced driver will always drive with the utmost care over such surfaces, no matter what may be his non-skid equipment; and even the most effective non-skid surface on a tire will gradually wear smooth, until its efficiency is lost and it becomes as helpless on a slippery pavement as the old type of smooth tread, even though there may be sufficient material remaining to carry the car several thousand miles. These deficiencies in non-skid tires have brought one prominent company in this country to a totally new experiment in the search for the solution of the non-skid problem. "Why not," say they, "make our roads non-skid, so that motorists can use any kind of tires they like?" To test this plan, a strip of road has been built in the mountainous districts of western Maryland in which the special grade of binding material which is used with the crushed stone has resulted in a pitted surface. It is stated that this surface has prevented the skidding of automobiles and trucks under the most slippery conditions and has afforded a much safer footing for horses. Inasmuch as motorists pay from ten to twenty-five per cent. more for non-skid tires than for those of the smooth-tread type, this experiment in a new type of road building should be watched with interest.

### THE CAUSES OF TIRE WEAR

Frequently, a car owner with a grievance against the tire manufacturer believes that the shoe which he claims has not rendered the guaranteed service is defective in material and workmanship, and he may be sincere in that belief, although the tire manufacturer knows from the appearance that the tire has been used without sufficient inflation. This condition exists because the average motorist does not realize the leakage that can occur from even the best tires and tubes. His tires were pumped to a sufficient pressure two weeks ago, he argues, and he has had no punctures since to reduce that pressure. To determine the actual existing pressure requires too much time, and, in consequence, nine out of ten motorists run their cars with so little pressure in their tires that expensive casings are ruined before serving their allotted life. Tire manufacturers and motorists, therefore, should unite in welcoming an entirely new type of tire gauge which is visible at all times. This is about the size of a watch and screws on to the valves in place of the dust cap. The pressure in the tire is indicated by means of a dial, and, as the instrument need not be removed when the tires are inflated, the pressure following each stroke of the pump may be readily observed. Previous to the start of a tour, a glance at the indicator on each wheel will determine just what tires need attention. The cost of these instruments is \$10 for a set of four. They are finished in nickel and black enamel and are so constructed that water and dust will not affect them.

## AN ANNOUNCEMENT OF A NEW DRESS IDEA



**Lissom Grace  
and Youthful Lines  
for the Woman above  
average weight**



**THE** newest idea  
in dresses for  
the woman above  
average weight.

This label in a stout dress indicates *scientific designing*—no longer will women be satisfied with ill-fitting, old styled dresses, just made in large sizes.

Graceline is exactly what the name implies—graceful, youthful style, perfect fitting, and a number of the newest modes from which you can select your frock.

Moderately priced at most good dealers. If your dealer does not show Graceline dresses, send us his name and we will inform you where they can be seen.

Graceline Stout Dress Co.  
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WHICH  
BRUSH

IS  
YOURS  
?



**Dirt is the Worst Enemy of the Hair and Scalp**  
It is the prime cause of Falling Hair  
Your hair and scalp cannot be kept clean with dirty brushes any more than you can clean your face with a dirty towel.

**SANITAX BRUSHES**

Keep your hair and scalp healthy and clean. The only hair brush that can be washed, boiled or sterilized without the slightest injury. Carefully selected Russian bristles, hand-drawn into an open metal back. You can see right through them. No wood to warp. Hair brushes \$2 and up. *Guaranteed to please and last or money back.* Name on every handle. Insist on the genuine.

**SPECIAL—Sanitary Sammy Kit—2 Sanitax brushes, comb, double metal mirror in khaki case—compact, clean, neat. Just the thing for the boys at the front. Price \$3.50 complete. See them at your dealer's or write.**

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Contains no metal, but is strong, flexible, and weighs about an ounce.  
It is made to fit your foot, from an impression and cast after the bones of the foot are in a corrected position, by such painless treatment as may be found necessary.  
Fallen arches, corns, flat-foot, bunions, callosities, and other irregularities are not natural, but are acquired, and will leave the foot through corrective treatment and adjustment of the arches, and wearing proper shoes.  
With THE WILBOR ARCH SUPPORT under the foot, a smaller, more snugly-fitting shoe may be worn with comfort.  
If you refuse ready-made eyeglasses, WHY use ready-made Arch Supports?  
Come and talk it over. Call, or send for my circular.—“The Wilbor Arch Support.”

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*Taylor Instrument Companies*  
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**The Nestlé Permanent Hair-Wave**

OF all the multitude of Permanent Wavers in existence (which all base on the Nestlé Inventions) there are none who can assure the public of such general satisfaction than the Nestlé establishments, where a large number of experts consult each other and exchange their experiences, supervised, criticised and supported by the original Inventor of Permanent Hair-Waving.



Where the ordinary Permanent Waver is satisfied to leave matters to chance, after giving each head the only and identical treatment he knows how to perform, the hair of Nestlé's clients is most carefully recorded; treatments and results are graded. By this means great experience is gained by the operators and turned into benefit for the client's next visit.

Permanent waving is the Inventor's life work and even the client of six months ago will always and continually find something new which makes for further improvements;—sometimes in results and sometimes in comfort.

*Illustrated and descriptive booklet on permanent waving, the Home Outfit and the Nestol Treatment for babies is sent free.*

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Prices \$12 to \$50  
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ESTAB. 1899  
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We will gladly send a number of spreads on approval, if references are given. For further information or approval orders address

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57 Market Street, Poughkeepsie, N. Y.  
Call at the  
**ALNWICK BEDSPREAD SHOWROOM**  
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NO MORE \*3 NO LESS

All Styles All Fabrics

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Second Floor, next door to Keith's.

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Permanent Wave Specialists

You can have as much or as little of your hair waved as you wish. Price \$1.50 per curl. Vegetable radiated shampoo \$1.00 by mail; state shade desired. Application at salon \$3.50. Send for Booklet “V.”



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Interior Decorations, Silk Embroidered Artistic Jewelry, and Porcelain, in extensive design  
Send for 1916 Booklet V



All  
Made  
with  
Oats



## How We Reduced Our Table Cost With Delicious Quaker Oats

In the writer's home, when foods began to soar, we made a study of food values and costs. We figured by calories, because all rationing is based on this unit of nutrition.

We found that 1000 calories cost five cents in Quaker Oats. We found that in eggs the same nutrition cost over 40 cents.

In steak it costs over 27 cts.  
In ham, 19 cts.—In potatoes, 16 cts.  
In bread and milk about 13 cts.

Our average meal, measured by calories, cost four times as much as Quaker Oats. So I figured that every dollar's worth of Quaker Oats would save us about \$3.

We used Quaker Oats in bread and muffins, in pancakes and cookies, as well as porridge. Then I discovered that Quaker Oats made most things more delightful. That luscious flavor, found in no other grain food, has made our new meals twice better than the old.

We were missing all that before.

# Quaker Oats

*Just the Queen Oats Flaked*

Quaker Oats are made from only the rich, plump, flavory oats. In this selection a bushel of choice oats yields but ten pounds of Quaker.

So Quaker Oats has become world-famous for its wealth of flavor.

12c and 30c per package in United States and Canada, except in far West and South where high freights may prohibit.

### Quaker Oats Bread

2 cups Quaker Oats  
5 cups flour  
2 cups boiling water  
1/2 cup molasses  
1/2 tablespoon salt  
1 tablespoon butter or other fat  
1 cake compressed yeast dissolved in 1/2 cup luke-warm water.

Add boiling water to oats and let stand one hour, add molasses, salt, butter or fat, dissolved yeast cake and flour. Let rise until double in bulk. Knead thoroughly and shape into loaves. Put into greased bread pans, let rise until double in bulk and bake 45 minutes. This recipe makes two loaves.

### Quaker Oats Muffins

2/3 cup uncooked Quaker Oats, 1 1/4 cups flour, 1 cup scalded milk, 1 egg, 4 level teaspoons baking powder, 2 tablespoons melted butter, 1/2 teaspoon salt, 3 tablespoons sugar.

Turn scalded milk on Quaker Oats, let stand five minutes; add sugar, salt and melted butter; sift in flour and baking powder; mix thoroughly and add egg well beaten. Bake in buttered gem pans.

### Quaker Oats Sweetbits

1 cup sugar, 2 eggs, 2 teaspoons baking powder, 1 tablespoon butter, 1 teaspoon vanilla, 2 1/2 cups uncooked Quaker Oats.

Cream butter and sugar. Add yolks of eggs. Add Quaker Oats, to which baking powder has been added, and add vanilla.

Beat whites of eggs stiff and add last. Drop on buttered tins with a teaspoon, but very few on each tin, as they spread. Bake in slow oven. Makes about 65 cookies.

## S O C I E T Y

### Births

#### NEW YORK

**Rutter.**—To Mr. and Mrs. Nathaniel Rutter, a son.

**Thomas.**—To Mr. and Mrs. Joseph B. Thomas, a son.

**Willets.**—On November 9th, to Mr. and Mrs. Samuel Willets, a daughter.

#### MINNEAPOLIS

**Judd.**—On October 16th, to Mr. and Mrs. Harold Lee Judd, a daughter.

### Deaths

#### NEW YORK

**Crimmins.**—On November 9th, at his home, John D. Crimmins.

**Delafield.**—On November 5th, Maturin L. Delafield.

**Gallaway.**—On November 13th, Robert Macy Gallaway.

**Miller.**—On November 14th, George Macculloch Miller.

**Satterlee.**—On November 12th, Dr. Francis Le Roy Satterlee.

#### BALTIMORE

**White.**—On November 13th, Mrs. Edward White.

#### WASHINGTON

**Foster.**—On November 15th, John W. Foster.

### Engagements

#### NEW YORK

**Alexander - Rhinelander.**—Miss Helen Alexander, daughter of Mr. Henry Martyn Alexander, to Mr. Philip Kip Rhinelander, son of Mr. Philip Rhinelander.

**Bridgman - Alvarez.**—Miss Anna Kirk Bridgman, daughter of General Oliver B. Bridgman, to Mr. Octave A. Alvarez.

**Bridgman-Griswold.**—Miss Isabel Battell Bridgman, daughter of Mr. Henry H. Bridgman, to Mr. George Griswold, son of the late George Griswold.

**Fabbri - Clark.**—Miss Teresa Fabbri, daughter of Mr. Ernesto Fabbri, to Mr. John Cameron Clark, son of Mr. J. William Clark.

**Gould - Newell.**—Miss Harriet Louise Gould, daughter of Mr. Edward W. Gould, to Mr. David Bradley Newell, son of Mrs. William Allen Newell.

**Manice-Gräesse.**—Miss Dorothy J. Manice, daughter of Mr. Edward A. Manice, to Mr. Teodor F. V. Gräesse, son of Mrs. H. Verrier Gräesse.

**Osborn - Henry.**—Miss Alice Osborn, daughter of Mr. William Lewis Osborn, to Lieutenant Vernor Seton Henry, O.R.C.

**Ruxton-Chauncey.**—Miss Louise Ruxton, daughter of Mr. Philip Ruxton, to Lieutenant A. Wallace Chauncey, son of Mr. George W. Chauncey.

**Seligman-Lewisohn.**—Miss Margaret V. Seligman, daughter of Mrs. Isaac Newton Seligman, to Mr. Samuel Lewisohn, son of Mr. Adolph Lewisohn.

#### ATLANTA

**Mobley-Demare.**—Miss Josephine Elizabeth Mobley, daughter of Mr. Robert Mobley, to Lieutenant Raymond McAllister Demare, O.R.C.

#### CHICAGO

**Young - Baldrige.**—Miss Alice Young, daughter of Mr. Lawrence Andrew Young, to Mr. John L. Baldrige.

#### PHILADELPHIA

**Allison-Thorne.**—Mrs. William C. Allison, to Mr. Charles Stockton Thorne.

#### RICHMOND

**Gordon - Cary.**—Miss Katherine Gordon, daughter of Dr. William S. Gordon, to Lieutenant John B. Cary, son of Mr. Thomas Archibald Cary.

#### SAINT PAUL

**Glenn - Garfield.**—Miss Edwina Glenn, daughter of Major-general Edwin F. Glenn, U.S.A., to Captain James Abram Garfield, son of Mr. James R. Garfield.

#### SAN FRANCISCO

**Crocker-de Limur.**—Miss Ethel M. Crocker, daughter of Mr. William H. Crocker, to Comte André de Limur.

### Weddings

#### NEW YORK

**Bayley-Nicol.**—On November 3rd, in the Morgan Memorial Chapel of the Church of the Heavenly Rest, Lieutenant Warner W. Bayley, U.S.N., son of Rear-admiral Warner B. Bayley, retired, and Miss Dorothy Nicol, daughter of the Reverend W. H. Nicol of Cirencester, Gloucestershire, England.

**Bingham-Shonts.**—On November 14th, in the chantry of Saint Thomas's Church, Captain Rutherford Bingham, U.S.R., son of Brigadier-general Theodore A. Bingham, U.S.A., retired, and Miss Marguerite Shonts, daughter of Mr. Theodore P. Shonts.

**Cushman-Woodford.**—On November 10th, Mr. William Ritter Cushman, son of the late Dr. William Floyd Cushman, and Miss Dorothy Phelps Woodford, daughter of Mr. Walter Emerson Woodford.

**Johns-Kirtland.**—On November 15th, in Christ Church, Bronxville, New York, Mr. Lucian Swift Kirtland, and Miss Helen Warner Johns, daughter of Mrs. Henry Ward Johns.

**Plimpton-Hastings.**—On November 10th, in the Cathedral of Saint John the Divine, Mr. George Arthur Plimpton, and Miss Fanny Hastings, daughter of the late General Russell Hastings, U.S.A.

**Sebring-Hees.**—On November 28th, in Saint Agnes's Chapel, Mr. William Merle Sebring, and Miss Marion Lockman Hees, daughter of Mr. William Rathbun Hees.

**Stuart-Brown.**—On December 1st, in the Madison Avenue Presbyterian Church, Mr. Harold Coe Stuart, son of Mr. James Marshall Stuart, and Miss Mildred Brown, daughter of the Reverend Doctor Arthur Judson Brown.

**Tomlinson - McCauley.**—On November 15th, in Saint Thomas's Church, Mr. John Canfield Tomlinson, Junior, son of Mr. John Canfield Tomlinson, and Miss Katharine Hyde McCauley.

**Wells-Norrie.**—On November 10th, in Grace Church, Lieutenant John Wells, son of Mr. T. Tileston Wells, and Miss Emily Rita Norrie, daughter of Countess Odet A. de Jumilhac.

**Wilcox - Barreto.**—On November 8th, Lieutenant Montgomery Wilcox, son of Mr. William Tod Wilcox, and Miss Phyllis Elizabeth Barreto, daughter of Mr. John D. Barreto.

**Williams - Winslow.**—On December 1st, at Saint Thomas, American West Indies, Mr. R. Gordon Williams, and Miss Margaret Winslow, daughter of Mr. Francis Dana Winslow.

#### BOSTON

**Bird-Appleton.**—On November 10th, in the Church of the Ascension, Ipswich, Massachusetts, Captain Charles Summer Bird, junior, U.S.R., son of Mr. Charles Summer Bird, and Miss Julia Appleton, daughter of Mr. Randolph M. Appleton.

**Lyman-Rice.**—On November 3rd, at the country residence of the bride's parents, Ensign Arthur T. Lyman, 2nd, U.S.N.R.F., son of Mr. Arthur Lyman, and Miss Margaret Perkins Rice, daughter of Mr. George T. Rice.

**Quinby-Slocum.**—On October 27th, Ensign John Gurley Quinby, junior, U.S.N., son of Mr. John G. Quinby, and Miss Margaret Slocum, daughter of Mr. William H. Slocum.

#### MINNEAPOLIS

**Gaynor - Horner.**—On November 10th, in Saint Paul's Episcopal Church, Lieutenant Lee Reginald Gaynor, and Miss Helen Horner, daughter of Mr. Warren M. Horner.

#### WASHINGTON

**Hyatt-Lockett.**—On November 19th, Mr. Frank Hyatt, junior, son of Dr. Frank Hyatt, and Miss Pauline A. Lockett, daughter of Mr. James W. Lockett.



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Distinctive service  
Excellent cuisine  
Room with bath, \$2.50

R. J. Ritchie,  
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A MINERAL SPRINGS HEALTH  
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FOR HEART AND CIRCULATORY  
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The treatments under the direction of  
physicians are particularly adapted to  
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Nutritional and Nervous Disorders, Rheu-  
matism, Gout and Obesity.  
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EVERY ROOM WITH PRIVATE BATH. Open Jan. 5th. Booklet on request.  
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The new CAFÉ DES ALLIÉS is the smartest dancing  
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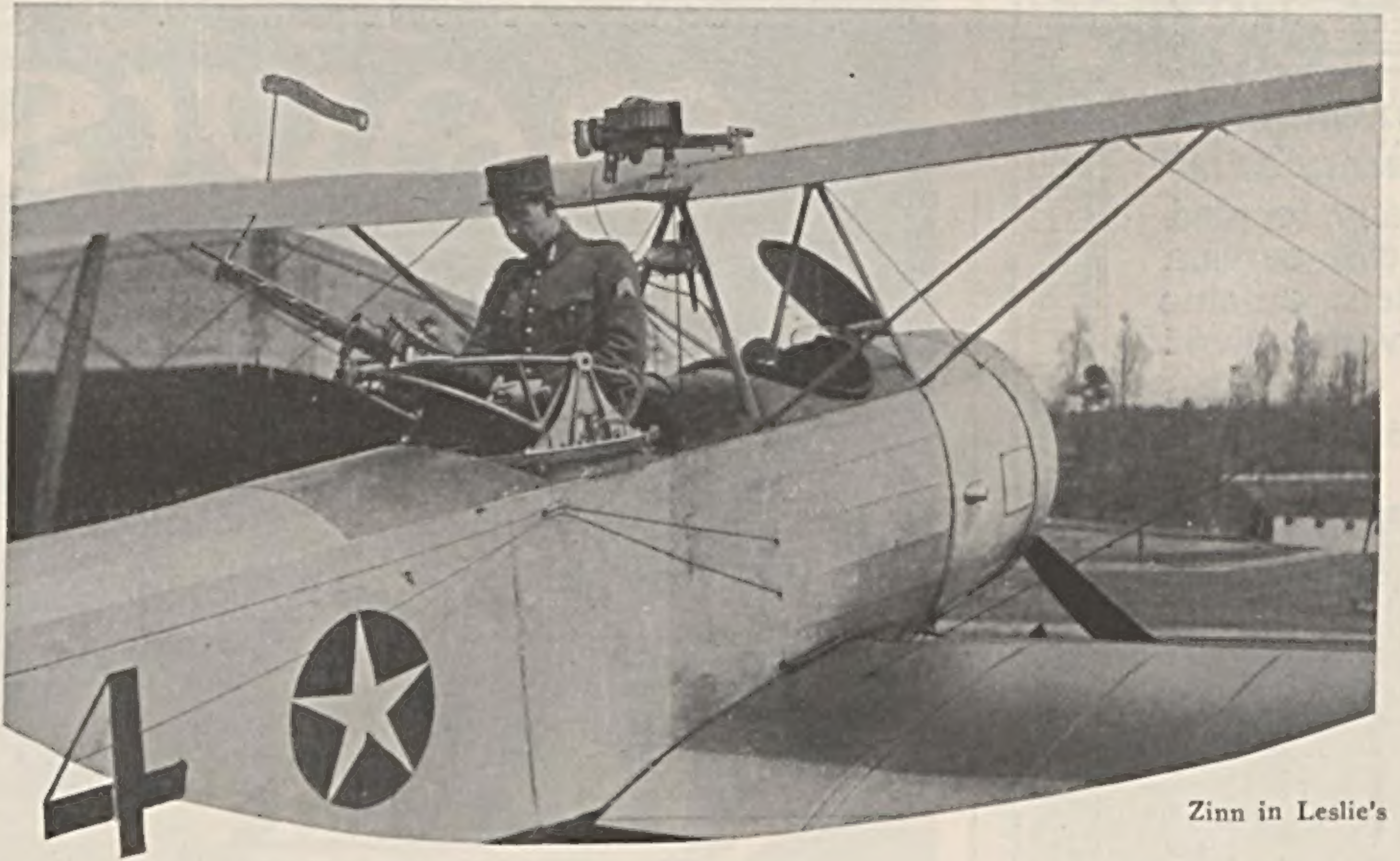
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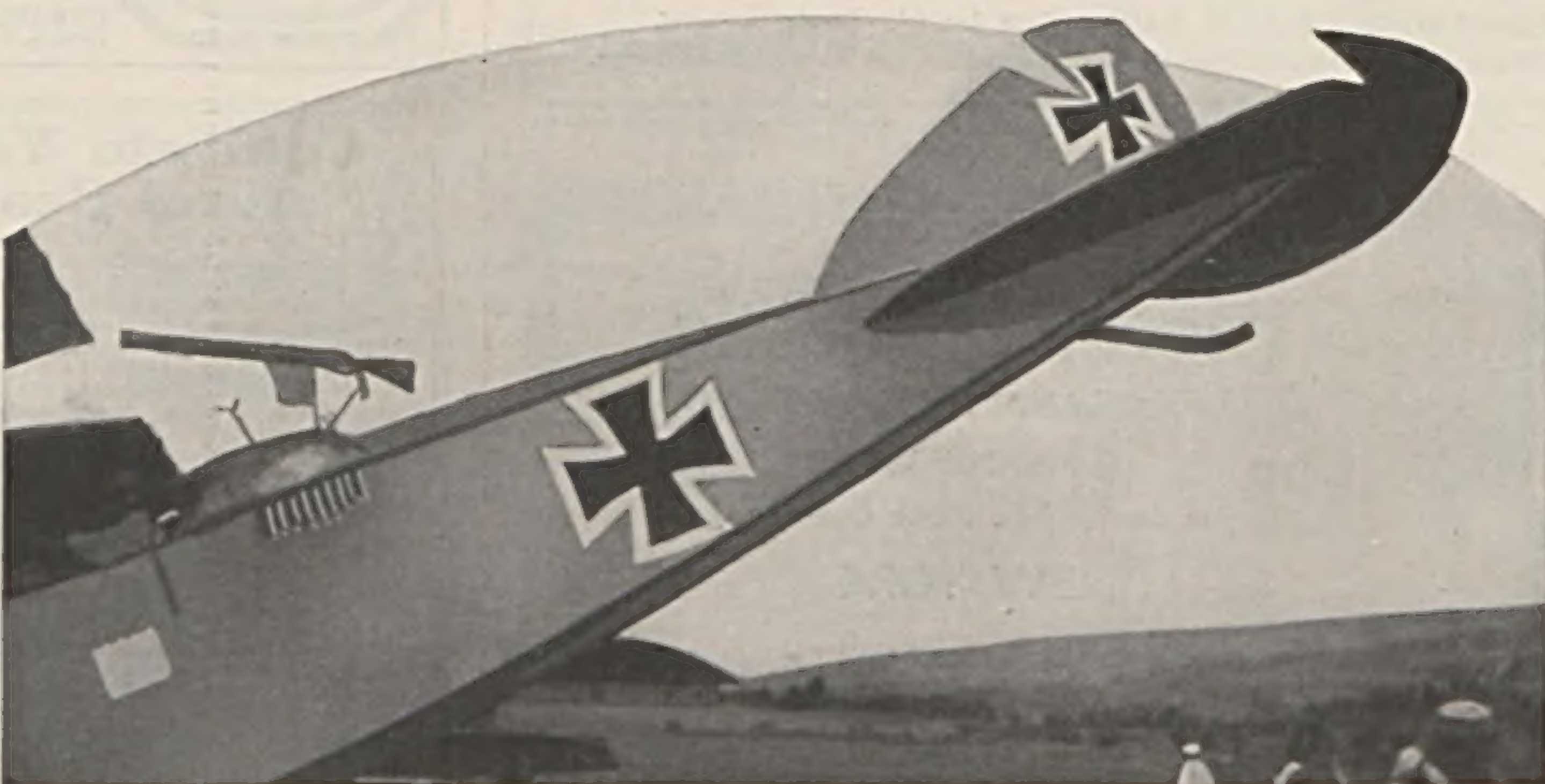
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